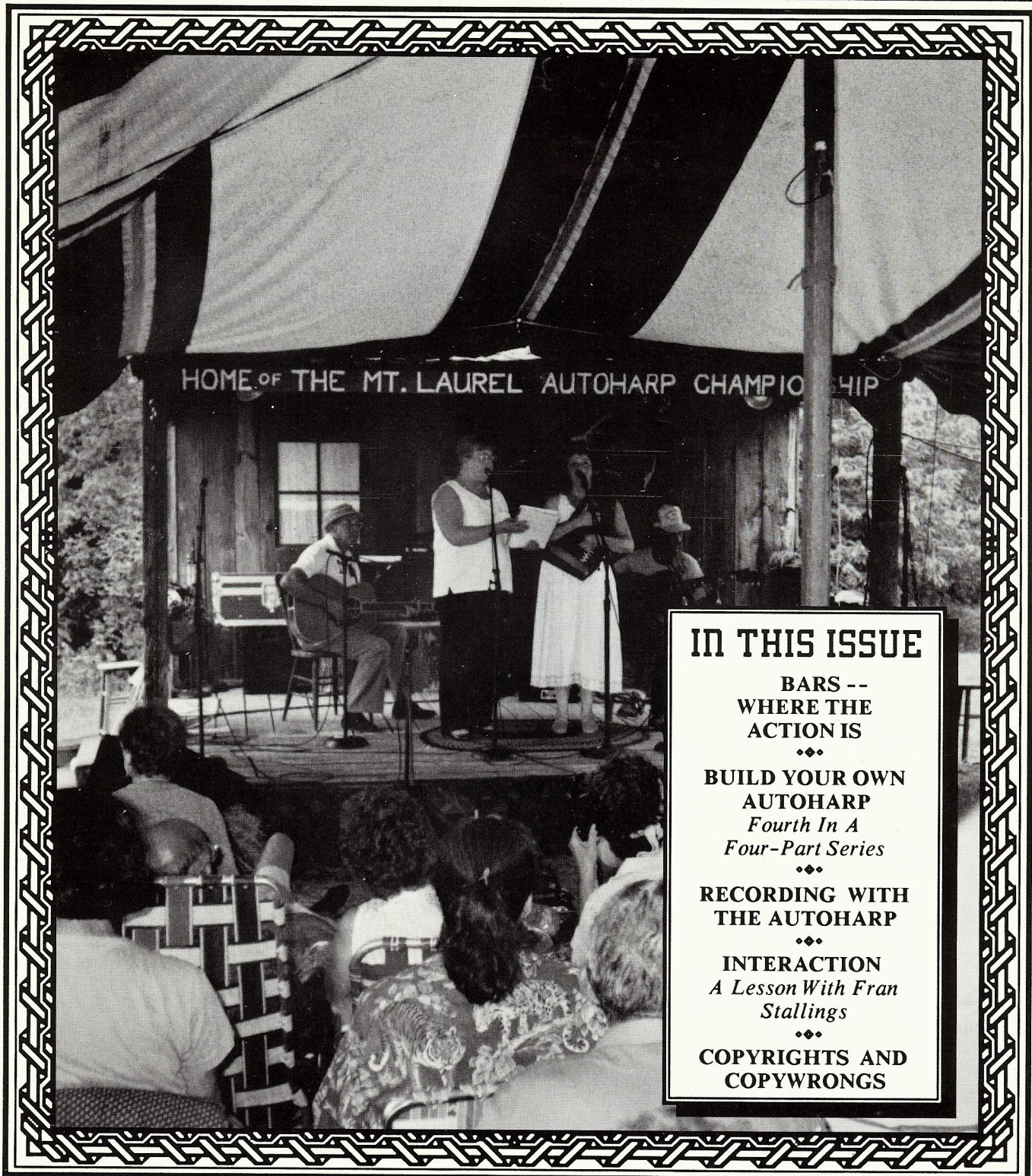


AUTOHARP QUARTERLY

THE • MAGAZINE • DEDICATED • TO • THE • AUTOHARP • ENTHUSIAST



IN THIS ISSUE

**BARS --
WHERE THE
ACTION IS**



**BUILD YOUR OWN
AUTOHARP**
*Fourth In A
Four-Part Series*



**RECORDING WITH
THE AUTOHARP**



INTERACTION
*A Lesson With Fran
Stallings*



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AUTOHARP QUARTERLY

THE • MAGAZINE • DEDICATED • TO
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Volume Four, Number One
October, 1991

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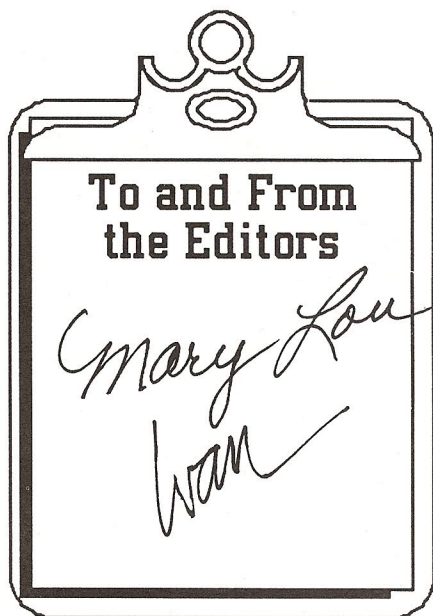
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On the Cover:

The DeBusk/Weaver Family on stage
at the Mountain Laurel Autoharp Gathering





DEAR READERS:

Pardon us here at Limberjack Productions if we celebrate a bit. We have just given everything we had to a festival which turned out to be unforgettable to all who attended. Workshops, concerts, contests, jam sessions -- each was historical in its scope. As Mike Fenton said, "We will always be proud to say we were here!"

We received many letters, and would like to share a few excerpts with you.

Wow! Any music festival to which participants and spectators, not to mention instrument makers, from six countries and twenty-six states travel is worthy of note.

To aficionados of the autoharp who missed the Gathering, imagine what happens when people like Bryan Bowers, Mike Seeger, Mike Fenton, Ivan Stiles, Judie Pagter, Winfield champions Mark Fackeldey, Marty Schuman, Drew Smith, Bill Bryant, several Winfield finalists, and close to 200 others gather in one place to play, conduct workshops, compare techniques, participate in a contest, talk informally, jam endlessly, buy and sell their products, and just have an absolutely grand time.

The only regret I heard

from anyone as they were leaving was that it was over -- until next year. Thanks, Limberjack Productions, for a very pleasant, unforgettable, historic event. -- *Leonard Reid*

I've been attending festivals on both coasts since 1979. The Gathering gets my vote for the best run, most entertaining, and definitely most informative I've ever attended. -- *Kathy Lloyd*

I want you to know what a special experience the Gathering was. The feelings of welcome and community were evident. One cannot adequately explain to others the quality of the events. It was one of those "you had to have been there" experiences! The whole thing was a roaring success -- one that I am thrilled to have participated in. -- *Laura Newton*

Congratulations for the wonderful Mountain Laurel Gathering you organized in July. It was undoubtedly the most significant event ever in the history of the autoharp. -- *Mike Fenton*

You did a great job with the Gathering. Thank you for three days of good learning and listening! -- *Sally Schneider*

Thanks for a great festival. You did a good job of maintaining a balance between enforcing discipline needed to keep things solidly on schedule and working smoothly and promoting a "family type" atmosphere that kept things loose so everyone could really feel that he/she was an important part on the event. The fact that so many people came so far to sweat so much indicates that you are on to something.

I was delighted to view, at first hand, the incredible talent that is pushing the art and science of the autoharp forward at what seems like warp speed. The folks at Limberjack Productions should be very proud of their role in that growth. -- *Neal Walters*

What a fine Gathering you put together! Had a bomb dropped on the spot, the world would have been bereft of the majority of the upper crust of harpdom. Bravo! -- *Alex Usher*

I hope you're basking in the glow of having hosted such an enjoyable and well-organized festival. I heard nothing but praise for the weekend. Be proud of your efforts and planning. -- *Gregg Averett*

The Gathering was the greatest autoharp experience I've ever had. -- *Alan Mager*

The Gathering was far beyond my idea of what it would be -- I could have not imagined its scope. The weekend was one of the most memorable of my life. -- *Joe Riggs*

We had never experienced anything like the Gathering before. We rode home in silence, completely lost in music and thought. -- *Jean Fuhrman*

Congratulations on a wonderfully successful Gathering! The best part was the concentration of superb 'harp talent all under one tent. -- *Helen Miller*

Wow! That was one phenomenal good time! Clearly, the Gathering was a *thundering* success! What a great assortment of people! Autoharp players must be inherently nicer than everyone else. The contest and concerts displayed an awesome array of talent. Autoharp nirvana! -- *Janet Ottman*

Todd and I had a wonderful, inspiring, relaxing, magical time at the Gathering. -- *Jeanne Crowley*

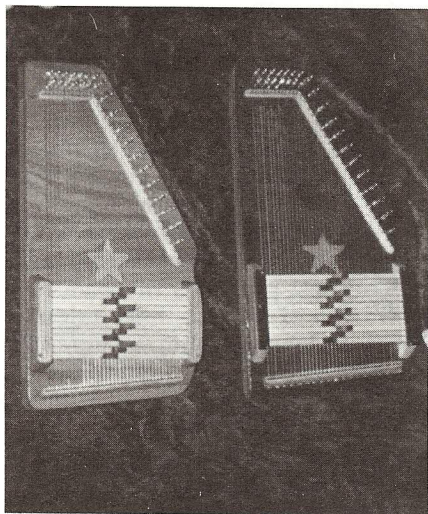
It was great seeing and hearing the top people in the autoharp world, and yet another treat meeting and visiting with them! -- *Dona Bledsoe*

The Mountain Laurel Autoharp Gathering was a great festival! I have just attended an event I will remember all of my life. -- *Bryan Bowers*

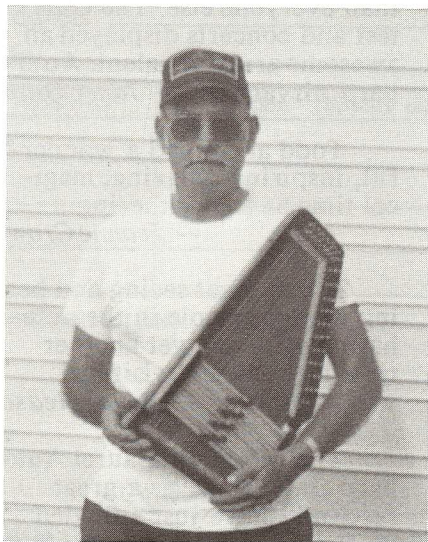
DEAR EDITORS:

I'm enclosing pictures of Lone Star'ps #1 and 2. As you can see, they depart quite a bit from the published blueprints. The sound is great, and is improving as the strings get broken in. The oak (lighter of the two, weight- and color-wise) is a double strung E and A 'harp, and the walnut is a G and C. The dividers between the chord bars are brass, the frames are hickory, and the tops and bottoms are oak and walnut. The chord bar cover on the walnut is black lucite. I also used 3 rows of chord buttons for easier playing. Like they say, "It works for me!" I've got another star'p in mind, but haven't started it yet.

Fred Renner



Lone Star'ps #1 and 2



Fred Renner

Good looking 'harp, Fred! Thanks for sharing your pictures with us. Wish you had been to the Gathering. There were several Mountain Laurel 'Harp made with AQ's plans displayed and played by their proud makers!

-- Editors

The growth of AQ has been terrific! I just graduated from five years of intense studies at the University of the Arts in Philadelphia. During that time, I've watched AQ grow and change, as I have. Most issues were read on the bus and subway, and now that I'm finally out of school, I can go over my back issues and really concentrate on the material. You've presented a lot! I like the quality, detail, and friendliness of each issue.

Well, I'm at a crossroads with my 'harp now, and a bit stuck. I realize that to grow and make progress in my music, I must adapt a standard arrangement for my key fingers, which is complicated somewhat in that I'm left-handed (I strum with my left hand and operate the keys with the right). I play lap-style.

How about an article(s) on how other lefties have coped over time?

*Kevin Coughlin,
Sculptor/Craftsman*

When you think about it, lap-style is ideal for left-handers, Kevin. Your middle and index fingers are positioned perfectly for the melody and your right hand is right where you want it for playing the chords. One thing to do in choosing how to arrange you chord bars is to draw the chord bars on a piece of paper the same size as they are on your 'harp. Then, label the chord bar pattern and "play" a song using the pattern. If the arrangement doesn't feel comfortable, erase the chords and write them in a new position. You didn't indicate whether you have a 21- or 15-bar 'harp, so it would be difficult to guide you much farther. However, if you have a 21-bar 'harp, you might try putting the major chords in

the center row with the minors in the row farthest away from you and the sevenths in the closest row. Also, you're not limited to playing seated. You can attach a strap to your 'harp and play it angled out from you -- kind of like playing lap-style without a lap. Good luck, and congratulations on your graduation!

-- Editors

Let me comment on the use of "Sacred Harp." My association of the words, "sacred harp," is with the shaped note tradition and old time singing school. It's common in the southeastern states and also in New England. It will be found throughout the United States as part of the traditional and folk music singing tradition. I have enclosed a flyer for the second Rocky Mountain High Sacred Harp Singing. (I take my autoharp, too.)

Margaret Bakker

You whet our appetite with your brochure, Margaret! Sacred Harp singing is one of our favorite forms of music, too. Our feature, "Sacred 'Harp," is not meant to confuse. We use an apostrophe before "harp" to denote the omission of the word "auto." Too bad we could not use your enclosed Sacred Harp song, "Evening Shade," as a hymn in our Sacred 'Harp feature. We find the normal autoharp chords incompatible with the sound of this type of music. Let us know how you use your 'harp at these singings!

-- Editors

My husband is planning to de-clatter my Oscar Schmidt if he can get it away from me long enough. I'm delighted to know that can be done. I was told that the background commotion detracted from my playing in the Mountain Laurel competition -- sort of like an arthritic merry widow whacking her cane around, I imagine. Could George do an article on de-clattering for AQ?

Alex Usher

We finally made room for this article, Alex. See page 3.

-- Editors

Action is the ease, smoothness, and travel distance of autoharp chord bars when they are depressed. Ideally, the bar action should be quick, easy, smooth, and silent. Speed of play and minimum hand and arm fatigue are the principal benefits of good action.

When correcting the action of the bars, one should keep in mind that noise reduction is a very desirable side effect.

Our objectives in action adjustment will be: (1) to reduce bar travel to the minimum without interfering with the strings; (2) to minimize spring pressure (resistance) needed to return the bar to its

bar holders and 'harp body also damps the conduction of noise from the bar holder to the body of the 'harp.

More often however, too high is the problem. Ideal chord bar height for most people playing with picks is the thickness of a new 50 cent piece at the bass end, and close enough that a thin sheet of cardboard will just slide between bar felt and strings at the treble end. Usually the bass end is close to correct, and if necessary can be shimmed down with squares of felt cloth 1/4" x 1/4" placed on top of the bar end under the bar holder cover. Glue the squares in place with a bit of silicone

If you have a lot of "fuzzies" on your bar felts, get your felts cleaned up by singeing them, but don't set them on fire! Just singe the fuzzies off the damping face of the bar felts. I use quick sweeps with a propane torch. The felts will look a bit brown. Take your finger and wipe off the brown "bitzels." This procedure will keep the fuzzies down, and so the bar action as well. Speaking of "down," the smell of burned chicken feathers during the singeing is a bit much.

With the treble end bar holders, we usually find a great excess of bar travel. This is because the bar

BARS... Where The Action Is

**PART
ONE**

by Dr. George Orthey

resting position; (3) to eliminate any source of friction, catching, or irregular travel of the bars.

First, we'll consider the open bar type 'harp (e.g. the fifteen bar instrument).

If the action of this type of instrument is too low so the resting bars interfere with the free vibration of the strings, simply put a shim under the base of the bar holders. I prefer to use a thin layer of silicone glue and a layer of double thick felt. To some degree, you can adjust the bar height by how tight you make the screws holding the bar holders in place. The felt between the

glue between them and the bar holder cover. Don't glue them to the bar. They will surely get knocked loose and fall out.

To put them in, put a small dab of silicone glue on one side of the felt square, (just a bit of glue about the size of a pin head is all that is needed), depress the bar, and slide it in on top of the bar under the bar cover with the glue side up. I use tweezers to put the square in place. Place it out of sight. When you let the bar up, it holds the felt in place until the glue dries.

A wonderful side effect to this procedure, as with most things that improve action, is that it also removes a major source of bar noise.



holders are the same at the bass and treble ends. The string bed face itself is lower at the treble end and the bar clearance can be set closer at this end. Therefore, usually considerable lowering of the bars is needed at the treble end.

If the action is just a bit too high here, shim the bars down with a layer of two of felt squares as described for the bass end.

If the clearance is very high and you are a *brave* person, first decide how much you need to lower the bars, (usually 1/16" to 1/8"), still leaving proper bar clearance from the strings. Then remove the bar holder covers, bars, springs, etc. Remove the tre-

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ble bar holder. You are going to saw the top face off the bar holder. Don't grub it up! I use a skip-tooth blade on the band saw. (It's not as rare as a saber-tooth tiger in the tar pits.) You are, of course, just sawing off the amount you decided was necessary to lower your bars to where they should be.

Smooth up the top surface of the bar holder with 80-100 grit sand paper. Lay the sand paper flat, and slide the bar holder top across it. Check the screw holes in the top of the bar holder to see if they are deep enough for the bar holder cover screws. If not, you may have to drill them deeper. Put it back together and check your clearance. Still a bit too high? Shim it down.

Whoops! Cut it too short? Shim up under the bar holder. With up or down felt shimming, an absolutely exact action can be obtained.

Now to establish proper spring return and reduce excess spring action. Remove the bar holder covers. With all the springs and bars in place, observe where the bars stand. Normally, you will find the bars sticking out well above the bar holders (as much as 1/4"). All of this excess above the bar holder is excess spring action. Ideally, the bars should all be about 1/16" to 1/8" above the bar holders. This position will give good return, hold the bars firmly in place, and will have reduced spring pressure to fight. If the excess above the bar holder is small, (less than 1/8"), trim off some felt between the bar and the spring to lower the bar.


If the excess is great, cut off the spring -- a little bit at a time. Cut off only one end of the spring, since this spoils the nice flat spring end. After it is cut to the right length, you need to square up the cut end a bit, using needle nose pliers or a hemostat. Even though the spring's end is not perfect, it can be set in some silicone glue to hold it in place vertically, with the good flat original end up against the chord bar.

Now be sure that all bars work freely -- no rubs or catches. A piece of fine sand paper will smooth up rough corners on bar ends. If you have a lot of end play, see *'Harprescription; AQ* Volume One, Number Two.


It should be noted that if your 'harp has a substantial bow to it, the action at one end of the chord set may be substantially different than at the other end. Compensate this by shimming under only one end of the bass chord bar holder so the action is uniform. This shimming should set the chord bar uniform in relationship to the strings -- not to the body of the instrument.

When you put it all together, you should have fast, smooth, easy, short action. ■

Footnote

This is  the first in a two-part series. The next article will address the action of bars in autoharps with bar covers.

Silicone glue -- The product I prefer is the original formula GE Silicone Glue. It comes in an orange and white tube and is available in most hardware and building supply places. There is also a Silicone II, and a Silicone caulk with color white, brown, etc. added. I prefer the performance of the original clear Silicone glue. *Double thickness felt cloth* is a specific term. Standard felt cloth available at any major dry goods store is either single or double thickness.



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FALL FESTIVALS

Autoharp Festivals Editor:
Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

This is an updated list of the 1991 fall festivals which feature autoharp in workshop, concert, and/or contest.

CODE:

AC Autoharp Contest
AP Autoharp Performance
AW Autoharp Workshop

OCTOBER

Tennessee Fall Homecoming

Date: October 10, 11, 12, 13
Place: Norris, TN
Code: AP (Tom and Mary Morgan, Janette Carter, Judie Pagter, The Bill Sky Family)
Contact: John Rice Irwin
Museum of Appalachia
PO Box 359
Norris, TN 37828
Southern Nevada Bluegrass Music Society 2nd Annual Bluegrass and Old-Time Music Festival
Date: October 25, 26, 27
Place: Clark County Fairgrounds, Longdale, NV
Code: AP (Whitewater String Band)
Contact: 702 363-6348

NOVEMBER

University of Wisconsin-Milwaukee Stringalong Weekend

Date: November 1, 2, 3
Place: East Troy, WI
Code: AP AW (Lindsay Haisley, Ann Schmid)
Contact: UWM Folk Center
PO Box 413
Milwaukee, WI 53201

Inaugural Performing Arts Festival

November 1, 2, 3
Place: Denver Performing Arts Complex, Denver CO
Code: AP AW (Julie Davis)
Contact: Julie Davis
PO Box 1302
Nederland, CO 80466

Friends of Florida Folk Festival

Date: November 2, 3
Place: Pioneer Art Settlement

Barberville, FL
Code: AP AW
Contact: Jan Milner
PO Box 668
Crystal Beach, FL 34681
813 784-1771

DECEMBER

CTMS New Year's Camp

Date: Dec. 29, Jan 1
Place: Malibu, CA
Code: AP (Cathy Barton-Para)
Contact: CTMS
4401 Trancas Place
Tarzana, CA 91356

RECORDINGS

Recordings Editor:
Mary Ann Johnston
RD3, Box 190-A
New Cumberland, WV 26047

Features autoharp:

WINFIELD WINNERS, VOL. 3
WINFIELD WINNERS, VOL. 4
Autoharp: Bill Bryant, Fredona Currie, Mark Fackeldey, Mike Fenton, Les Gustafson-Zook, John Hollandsworth, Marty Schuman, Drew Smith, Steve Young
Drew Smith
529 Ardmore Road
Ho-Ho-Kus, NJ 077423

GRIZZLY FLAT HARPER, VOL. 2 -- Hymns
Autoharp: Bill Bryant
PO Box 840
Grizzly Flat, CA 95636

Includes autoharp:

PICKIN' TIME
John & Kathie Hollandsworth

Autoharp: John Hollandsworth
700 Tower Road
Christiansburg, VA 24073

SHENANDOAH
Shirley Gilliam
Autoharp: Drew Smith
Shirley Gilliam
796 Brookridge Drive, #65
Valley Cottage, NY 10989

CLUBS UPDATE

Clubs Editor:
Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

The complete club list is published in January. Send club information to the Clubs Editor.

NEW CLUBS

The Grizzly Flat Autoharp Club
c/o Bill Bryant
PO Box 840
Grizzly Flats, CA 95636
916 626-3011

CLUB NEWS

The Grizzly Flat Autoharp Club is being revived due to popular demand since many people want a place to gather and share autoharpobelia. The group will meet at different locations each month. Club meetings will include workshops, jam sessions, and performances. The Bar None Autoharp Society of the Delaware Valley will meet regularly on the last Wednesday of each month. For information, contact: Elisa Lang, 7306 Emlen Street, Philadelphia, PA 19119. 215 248-6442.



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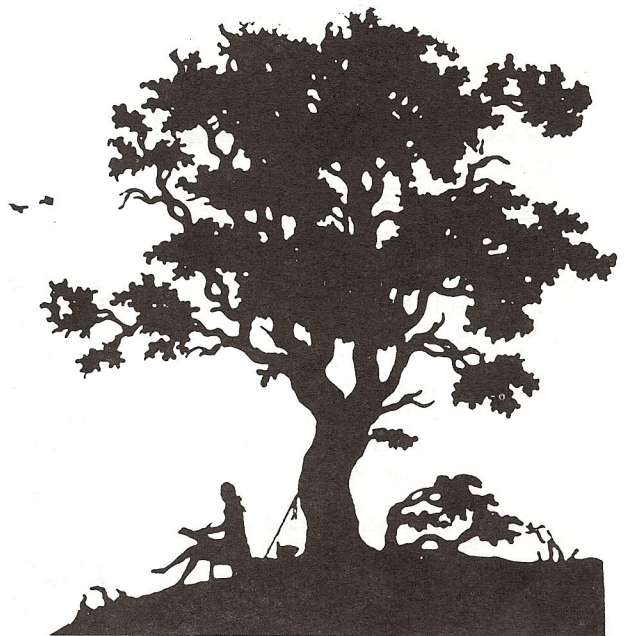
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Arranging To Get The Most Out Of An Old Chestnut



by Ivan Stiles

Do you avoid playing old chestnuts because they've been done so much? Have you wished you could put something new into one of your old favorites? Here's just one example of how you can take a song that's almost always played only one way and change it around to give it some new life.

This arrangement of "Dixie" is played through twice. The words are sung the first time around, and the melody is played the second time around. So far, that's no real surprise.

Now, comes the twist. In-

stead of the traditional, up-tempo pace, begin the song with a very simple pinch, strum, pinch, strum with the G chord bar depressed. In addition, play it *very slowly* and with *feeling*. Start singing when you feel you've set the mood. (Use the chords on the *first line* for accompaniment.) Notice how the minor chords in the accompaniment lend themselves to the slow tempo. You can also put extra measures of pinches and strums between phrases in the song if you wish. Pace it as you feel it; there are no rules here. At this point, you should

be very aware of the beautiful melody which is often missed when it's sung or played quickly.

After singing the verse, gradually pick up the pace for the chorus and make it sound more majestic while your playing builds in crescendo. Then, let out all the stops and repeat with the melody using the chords on the *second line*.

This arrangement has *two* chord lines and *two* tab lines. The top lines of each are for accompaniment, and the bottom lines of each are for playing only the instrumental.

DIXIE

Daniel D. Emmett

G	Em	Bm	Em
G /	/ / /	G / / /	C / /
I —	wish I	was —	in the
D7 G D7	land	of	cot - ton,
Em	C	D7	D7
Old	times	there	are
Am	D7	G	Em
C	D7 C D7 C D7	G	/ /
not	for - got - ten,	Look a -	way,
		look a -	way,
		look a -	way,
D7	D7	/ G	
Dix - ie			



"Welcome to the band," Shoshanna said, and I gulped as the rarified air of potential Green-Linnet Records recording super-stardom sent visions of standing ovations and encores through my head. I'd made it! Finally able to play well enough that actual musicians were *inviting* me to play music with them. Irish music was tickling my fancy pretty intensely and the challenge of playing melodies that touched my origins in classical music was a challenge that seemed accomplishable. I was very fortunate to have Sue and Carlos Plumley and Shoshanna Schwimmer, as good friends and musicians who were (and still are) so helpful and fun to be with. Thus our band, "Lost in the Woods," came into being.

To be related forthwith include truisms and thoughts that have appeared over months of effort and fun. Some are particular to Irish bands/music and others have obvious wider application.

The More Obscure the Better

This thought applies to the phenomenon of applying high priority to the mastery of tunes that you either heard on a rare recording of an equally obscure Irish flute player, or learned from a musician guru at a music camp, or read from a collection of someone's original tunes, all of which guarantee instant recognition and status. Which leads me to the next point --

Top Ten

One stays as far away as possible from those tunes which you've heard a thousand times, are on a thousand tapes, and are so familiar that one may notice a slight shudder in one's stomach when the

name is mentioned. Excuse me for being so bold, but I am going to name *the* top, number one, tune on that list -- "Whiskey Before Breakfast." For you beginners out there, yes, it's a challenge to play; learn it and forget it. 'Nuf said!

How To Play In An Irish Band

Part One
by Mike Herr



Lost In The Woods: Shoshanna Schwimmer, Mike Herr, Sue Plumley, and Carlos Plumley

Both Meat and Dhrink

It is perfectly acceptable to choose a tune to play strictly on the basis of the name. For instance, we are working up an Ed Reavy tune called "Both Meat and Dhrink," which is only somewhat exciting in its musical nature, but which,

because of that (silent?) "h" in Dhrink, has some air of intrigue about it. In my opinion, the mere effort of trying to figure out how to say that word is reason enough to learn the tune. See what I mean?

Name That Tune

Speaking of names, there is a real difference around the United States as to whether or not to even know the name of a tune. Midwest musicians, I have been told, tend to frown on being sticklers for name-calling, whereas Northeast/Western/Southeast players tend to Name That Tune as a matter of course. So I guess

that puts a 3:1 advantage to the side of the Tune Identification Club. What about the Irish, themselves? A similar disparity exists among the masters, and no unanimity of practice is known.

The (de)Merits of Speed

Neither is there unanimity among the masters regarding speed of playing. Thus, slower is occasionally/often/frequently/hardly/surprisingly/mistakenly better -- take your pick. Raging debate exists in the world of Irish music about the (de)merits of speed, but for performance and taping purposes, it seems intuitively obvious that a little slower and that-much-clearer is preferable to faster and that-much-muddier. Of course, if you are playing in a noisy bar or pub scene, it doesn't matter as much as there's greater leeway for error and forgiveness of dropped notes.

Take Turns Directing

Once your group has figured out which tunes it will play, there are a lot of dyna-

mics involved in arranging those tunes. We have found that it works to Take Turns Directing. Everyone has ideas, at times, on how to start a tune, when to play softly, when to build a crescendo, how to end a tune, etc., etc., etc. so to avoid the kindergarten-esque squabbling that can tear a band apart. It usually works well to employ the equally kindergarten-esque technique of *Taking Turns*. But, be sure that Someone Takes Charge.

V/C

Related to decision making is the rule of V/C -- that is, Veto/Consensus. It is important that your group try to reach consensus on points of arrangement, but each member must feel that he or she has the right of veto power if something really "sticks in his or her craw." The only problem comes up when someone *really* wants to do something that is personally exciting, and someone else *really* doesn't want to do it. What then? Avoid a Power Struggle by using some humorous or non-sensical way to make the decision, like spinning a Guinness bottle on the floor and whomever the bottle points closest toward, gets to have his or her way. Anyway -- use whatever method creates the least friction, and Get Back to Playing!

Try Stuff

Do different things -- try stuff. Music is much more interesting when you vary speeds, vary the attack, change rhythm, especially unexpectedly at times. Play tunes back-to-back that use different keys. It seems to create more excitement if the tunes use progressively more sharps as one changes keys, for instance, play one in G, then one in D, and end in an A tune. And, of course, the minor keys lend mystery and that forlorn Irish air to balance the happy tunes.

Smile

Smile. And, while performing, be aware of your eyes/mouth/ tongue -- Michael Jordan imitations just do not have class on stage. And, watch that foot.

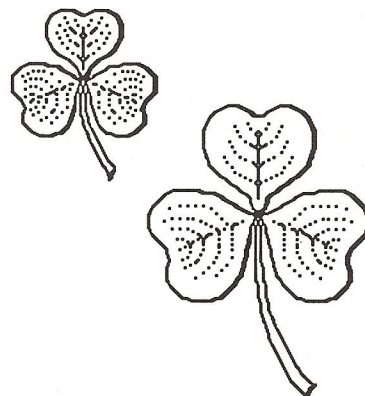
Know How to Count

Know How to Count to 2 and 3 (and 1). The all-time Irish-music-players lament strikes home when half the band starts the B part the third time and the other half returns to A1, or, worse yet, goes on (correctly) to the next tune! Just as deadly, with the same result, is the process of playing a section once, instead of twice. Usually the person(s) who plays the strongest, or those who just keep going, will prevail and the band falls into place. There is *no* cure for these phenomena -- they are a fact of life. Be prepared to laugh at yourself.

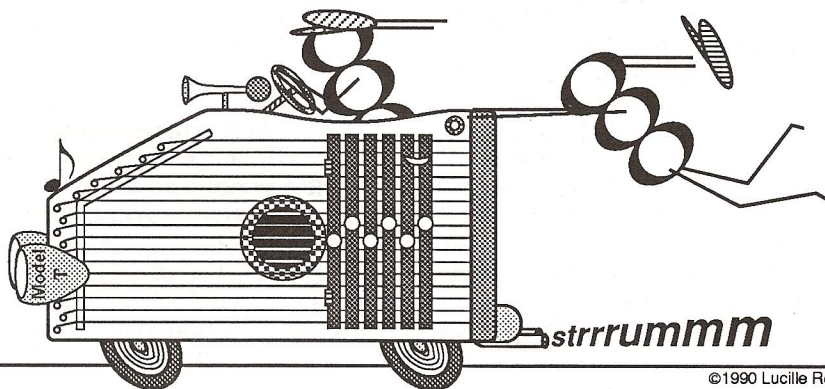
Keep a Cat Around

Keep a cat around -- preferably one who likes to: play with toys on the floor while you practice; help play your banjo; cuddle up in your autoharp case; or bat at your bow. ■

I hope these tips are helpful. Next issue I will expound on How (Not) To Play In Irish Sessuns. Take care and have fun.



And now: For the 'harper who has ^{almost!} everything!



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SOUND JUDGMENT



by James R. Adams, Esq.

Performance, Copyrighted Music, and Miranda



The first of the "*Miranda Rights*" states, "You have the right to remain silent and you do not have to say anything at all." The second right reads, "Anything you say can and will be used against you in court." Much the same thing could be said about what you sing in a public performance or recording, unless you know a little about copyright law and responsibilities.

In the past four articles, I have been trying to provide a base for you to understand copyright concepts, generally. My ultimate goal has been to write the article you are about to read now.

The article in the last issue of *Autoharp Quarterly* closed with the question of what performers should do when they are earning a small amount for a performance, but want to comply with the copyright law. The discussions about ASCAP and BMI may seem rather draconian for someone who is earning \$50 to entertain a scout troop, or be part of a craft show.

You need some basic principles and definitions: The most fundamental concept is that a composer of a musical work is entitled to be compensated, just as the person performing the work is entitled to be compensated. Second, that compensation really should come from those who are benefiting from the use of the music -- those who are receiving profit or income. Such compensation comes from selling the right to perform (or use) the music. Third, there are two very

different kinds of situations where this question may be presented. One who is giving a live performance, such as for the scouts mentioned above, does not present the same issue as one who is recording a song, whether on tape, record, or video tape.

Now, let's talk about how to get a "license" or approval to use someone else's music. We will first talk about public performances of music.

Both ASCAP and BMI expect the license for performance of copyrighted music to be obtained by the ones responsible for the event, *not the performers*. In discussing this with a very helpful representative from ASCAP, he referred to the organization which is responsible for the event as being the "venue." He noted that ASCAP "does not go after performers." Rather, they hold the venue responsible for obtaining licenses to perform copyrighted music.

If you are going to be performing at a coffeehouse, festival, school, shopping center, or any similar type of venue, then the business or individual responsible for organizing the event is the one who is responsible also to make arrangements with the holders of copyrights to pay for and obtain licenses for your performance. That is done by the organizer or promoter contacting ASCAP and BMI.

The cost for such a license will vary depending on the type and size of the event. The minimum payable to ASCAP as an example, is \$50 per event with a maximum of

\$500 per day for live music and \$4000 per event. For a small, three-day festival, the cost might be around \$200.

There is one exception to these requirements, where the music is being used for purely charitable purposes. Be careful, however, if anybody is paid -- whether as performer or organizer, then a license needs to be obtained. If the event is entirely charitable, however, so that no one is making any money except for the charity, there is an exemption from the licensing requirement. If it turns out that you did not make any money on the event, or if you actually lost money, that does not make the event "charitable."

To this point, we have been talking about the "public performance rights." To be even more specific, this discussion concerns what are known generally as "small" performing rights, as opposed to "grand" rights. Small performing rights allow a non-dramatic performance. If you perform "Go Tell Aunt Rhodie" by itself or along with a collection of Gregorian chants, that would be small performing rights. However, perhaps you wish to make the song part of a tragic opera about a young marriage that comes to disaster for lack of the feather bed which was to be the destiny of the "old grey goose." When performing a song dramatically, with staging, scenery, and so forth, you must have the "grand performing rights."

To obtain small performing rights, the organizer of

the event should contact ASCAP and BMI. To obtain grand performing rights, they must contact the publishers of the songs directly and make special arrangements.

In contrast to performing rights, you also need to learn the definition of "mechanical rights." You say you are not mechanically inclined? That a "washer" is something magically hidden under your windshield and a "nut" is the person to whom you are married? Not a problem. The mechanical rights we are speaking about now are the rights to reproduce a musical work, such as on a record or tape.

Neither ASCAP nor BMI can provide you with a license to the mechanical rights. If you wish to make a tape, disc, or record, you need to get your license from the publisher. That sounds like an incredibly complex task -- contacting the publishers for eight or ten or twelve songs. With all of this wonderful technology and organizational skill in our fine country, surely there is a one-stop shopping center? Well, yes there is:

The Harry Fox Agency
205 East 42nd Street
New York, NY 19917
212 370-5330

This marvelous organization represents most U.S. publishers and should be able to get you the mechanical rights for just about anything you want to do. They are quite accessible by telephone and quick to send out forms as needed. "Debbie" pointed out to me that the forms are not even copyrighted, so they can be photocopied as much as is necessary.

But what if you really see yourself as an MTV star rather than signing on with Flying Fish Records? No problem. Then what you want are "synchronization rights" or a "synchronization license." To obtain such, you go back to the same one-stop shopping center -- The Harry Fox Agency.

The cost really is not as

prohibitive as one might expect. Current rates are 5.7 cents per song for the mechanical rights, multiplied by the number of copies. That rate applies for songs of five minutes and less. Longer songs are priced at 1.1 cents per minute. Suppose you want to record a tape with ten songs, eight of them being songs created by someone else. If you produce 100 copies, it would cost you \$45.60. The rates are expected to go up in January, 1992, so you need to check with "Harry" as to what they would be when you are ready.

Let me summarize. If you are doing a public performance, you probably do not need to worry about licensing, unless you also are the organizer of the event. If you want to record, the license fees are reasonable and the process fairly simple -- call Harry Fox. ■

Editors Note: Jim will be happy to answer your questions and comments. All correspondence received by November 1 can be answered in the next issue of AQ.



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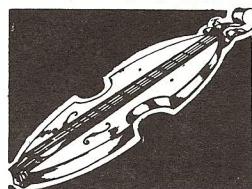
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404 423-9293

Pro-File: AQ April 91
Performance Schedule:
October 19-20
Arts & Crafts Fair
Perry, GA

BRYAN BOWERS

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PO Box 9188
Colorado Springs, CO 80932
719 635-7776

Pro-File: AQ January 89
Performance Schedule:
October 23

Poor David's Pub
Dallas, TX
October 24
University of Texas
Austin, TX
October 26
Hope Unitarian
Church Auditorium
Tulsa, OK
November 16
Old Roy Webb
School Building
Jacksonville, AL

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Pro-File: AQ January 89
Performance Schedule:
October 10, 11
Northwest Elementary School
Lebanon, PA

October 26
Ft. Hunter Mansion
Harrisburg, PA
October (*Entire month*)
Lorane School
Reading, PA

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80226
303 969-9645

Pro-File: AQ October 89
Performance Schedule:
Buckhorn Exchange Restaurant
100 Osage Street
Denver, CO
Every Friday and
Saturday night
November 14-17
Western Music Association
Tucson, AZ

JULIE DAVIS

PO Box 1302
Nederland, CO 80466
Pro-File: AQ July 91
Performance Schedule:
October 8 (*six weeks*)
Intermediate autoharp classes
(arranging music for 'harp)
Swallow Hill
Denver, CO

October 20
Workshop (performing
with 'harp)
Swallow Hill
Denver, CO
October 26
Swallow Hill Annual
Teachers' Concert
Swallow Hill
Denver, CO
November 1

Concert
Swallow Hill
Denver, CO
November 1, 2, 3
Inaugural
Performing Arts Festival
Denver Performing Arts
Complex
Denver, CO
November 12
Boulder Public Library
Boulder, CO
November 29
Children with AIDS
Benefit Concert
Children's Hospital
Denver, CO
December 31
First Night, Colorado
Denver, CO

PAUL and WIN GRACE

Route 1, Box 182
11990 Barnes Chapel
Columbia, MO 65201
Pro-File: AQ October 88
Performance Schedule:
October 12-13
Old Ironworks Days
Meremac Springs Park near
St. James, MO
October 17
Trenton, MO

October 19-20
Autumn Folklife Festival
Hannibal, MO
October 31, November 1-2
Ozark Folk Festival
Civic Center
Eureka, AR
November 16
Focal Point Music Organization
St. Louis, MO
November 20
'Paul Pepper Show'
KOMU-TV (Channel 8)
11:30 AM
Columbia, MO
December 19
Christmas Concert
Our Lady of Life
Senior Apartments
St. Louis, MO

ANITA ROESLER

823 NW 43rd Street
Oklahoma City, OK 73118
405 524-5334
Pro-File: AQ July 1991
Performance Schedule:
October 18, 19, 20
Traditions '91: A Folk
Life Festival
Oklahoma City, OK

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Batesville, AR 72503
501 264-9382 (Ans. Service)
Pro-File: AQ April 90
Performance Schedule:
October 2-7
Texas State Fair
Dallas, TX
October 10-11
Museum of Appalachia's
Tennessee Fall Homecoming
Norris, TN
October 12-14
October 16-20
Texas State Fair
Dallas, TX
October 22-23
Renfro Valley Barn Dance
Renfro Valley, KY
October 25
Jimmy Driftwood
Folk Hall of Fame
Mountain View, AR
October 26
Renfro Valley Barn Dance
Renfro Valley, KY
October 27
Jimmy Driftwood
Folk Hall of Fame
Mountain View, AR
October 31
Hattiesburg, MS

November 8-10
 Wickenburg Music Festival
 Wickenburg, AZ
 November 12
 Riverview Resort
 Bullhead City, AZ
 November 15
 Jimmy Driftwood
 Folk Hall of Fame
 Mountain View, AR
 November 17
 Watson, OK
 November 22
 Jimmy Driftwood
 Folk Hall of Fame
 Mountain View, AR
 November 24
 Jimmy Driftwood
 Folk Hall of Fame
 Mountain View, AR
 November 26, 27
 November 29
 Renfro Valley Barn Dance
 Renfro Valley, KY
 November 30
 Christian Academy
 Mountain Grove, MO

IVAN STILES
 Route 29, RD2
 Phoenixville, PA 19460
 215 935-9062
 Pro-File: AQ October 88
Performance Schedule:
 October 20
 Spring House Estates
 Spring House, PA
 October 27
 Gwynedd Estates
 Spring House, PA
 November 4
 WMNF -- 9:30 AM
 Lakeland, FL
 November 6
 Tunes At Noon
 Lakeland, FL
 November 8
 Friends of Florida Folk
 Jacksonville, FL
 November 9
 Tarpon Springs
 Cultural Center
 Tarpon Springs, FL
 November 10
 Friends of Florida Folk
 Ft. Myers, FL
 November 16
 Friends of Florida Folk
 Sarasota, FL

Note: Date changes or cancellation of events can occur. Please contact performer for details before traveling long distances.

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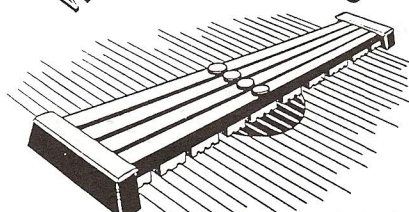
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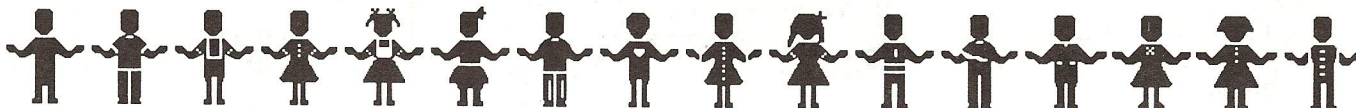
TWO BACK-TO-SCHOOL SONGS

During the first few months of a new school year, songs and other musical activities can be wonderful vehicles for helping children feel secure about their new group and situation. The two songs which I chose for this issue are activities which I pull out every year at this time. They are designed to promote positive feelings within the child during this new and sometimes frightening time.

Each song is arranged in the accompaniment style, indica-

ting only the location of the "strong beat." Strum the autoharp each time you see a chord symbol (G) or a slash mark (/). The slash mark (/) means to strum the previous chord again. Pay particular attention to the exact word or syllable the chord symbol or slash appears above.

Remember that the "strum" is a single stroke across the strings using long motions (covering many strings) and/or short motions (covering fewer strings).



The More We Get Together

This song has a waltz feel with the measures divided into groups of three beats each, with beat #1 being the strong beat. (1 - 2 - 3, 1 - 2 - 3, etc.). First, sing the song as written and then get the kids involved rewriting the text to allow other activities to be substituted for the word "get." For example: "The more we *sing* together," "The more we *clap* together," "The more we *dance* together," "The more we *giggle* together." The possibilities are endless!

C / / / / / G7 / / C / /

The more we get to - geth - er, to - geth - er, to - geth - er; The

C / / / / / G7 / / C / /

more we get to - geth - er, the hap - pi - er we'll be. For

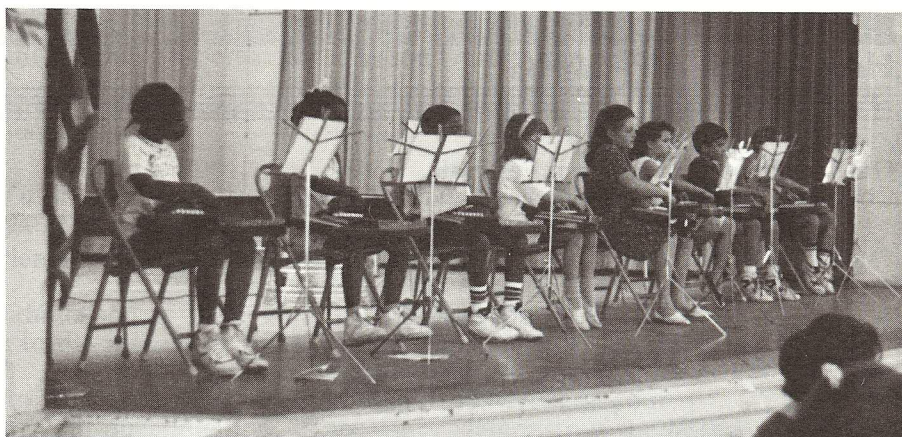
G7 / / C / / G7 / / C / /

your friends are my friends, and my friends are your friends; The

C / / / / / G7 / / C / /

more we get to - geth - er, the hap - pi - er we'll be.

This is another traditional children's song. It has a walking or march-type feel to it. (1 - 2 - 3 - 4) (1 - 2 - 3 - 4, etc.) Once the children are familiar with the song, encourage them to sing and move to the music by walking or marching to the beat. Children will also enjoy playing simple percussion instruments along with the song. Sometimes a separate group of instrumentalists is formed, while other children will want to play their instrument while singing and moving. Structure the song so that the first time, children sing and move (call this the A Section). Next, ask the children to play their instruments and move to the music (B Section). Repeat the A-B format.



An autoharp octet from the Elizabeth Autoharp Club performs at the Elizabeth Traditional Elementary School, Charlotte, North Carolina



We're All Together Again

Experiment with other forms, too. Having structured sections where instruments are not played, ("They are resting . . ."), will help control the random, uncontrollable banging that sometimes can happen with percussion instrument activities. If there are not enough instruments for all, have children clap, slap, or tap the beat. And, of course, they will also devise their own techniques for "playing" or "showing" the beat.

We're all to - geth - er a - gain, we're here, we're here; We're
 all to - geth - er a - gain, we're here, we're here;
 Who knows when we'll be all to - geth - er a - gain, sing - ing
 all to - geth - er a - gain, we're here, we're here!

HARPERS-AT-LARGE

On-The-Spot Reports from Festivals,
Concerts, Workshops, and other Autoharp Events

Festival: Follows Camp
Place: San Gabriel Canyon,
Azusa, CA



Reporting: Laura Newton
Las Vegas, NV

Follows Camp, a popular West Coast bluegrass festival, was held June 7, 8, and 9 in the San Gabriel Canyon near Azusa, California. Bluegrass bands Country Gazette, Pickit Line, Coyote Bros., Witcher Bros., and the Acousticats, along with the old-time music of Ed Lowe and The Black Label String Band, provided stage entertainment. The San Gabriel River that winds its way through the grounds, provided a perfect place to cool off, and also was the setting for the gold panning workshops. There were other workshops in harmony, square dancing, and various stringed instruments, as well as many children's activities.

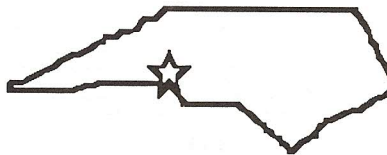
Although there were no organized activities or workshops for autoharps, there was ample opportunity for jamming. Meeting up with autoharp friends, Steve Young and Bob Lewis, made that opportunity a reality. I enjoyed trading tunes with Steve on Saturday. He continues to demonstrate why he was the

'89 Winfield Champion.

Our campsite was the location on Saturday night for a "monster jam" of old-time music, including The White-water String Band, The Black Label String Band, and anyone else who wanted to join in. Bob Lewis' thumb-lead 'harp strum sounded like a hammered dulcimer at times, and was a nice experience to hear. Anyone who is hesitant about trying fiddle tunes on an autoharp would have been inspired to give it a try after that jam! It was also the perfect opportunity to unfold my dancing board and take advantage of the music with some clogging.

After a weekend like this, it's difficult to pack up and go home. But, there's always next time!

Festival: Fiddlers' Grove
Place: Union Grove, NC



Reporting: Sandra Boone
Dublin, VA

Tune up the fiddle and rosin the bow! It's Memorial Day weekend and time for the annual Fiddlers' Grove Festival in Union Grove North Carolina! This family-oriented celebration draws participants from many states as it ushers in a festival season dedicated to the preservation of ole'-time and bluegrass music.

Fiddlers' Grove is a good place for beginning autoharp

players to acquaint themselves with the whys and wherefores of competition. The number of competitors is small, and the judges are friendly. There was no small amount of talent at the 1991 competition, however. Carole Outwater from Charlotte, North Carolina, captured first place with her rendition of "Bill Cheatham." A versatile musician, Carole was later seen keeping the beat on her bass at an autoharp jam session. Second place went to John Hollandsworth of Christiansburg, Virginia, who played "Red Wing." Sylvia DeLaney from Grayson Highlands, Virginia, won third place for her lovely rendition of "Endearing Young Charms."

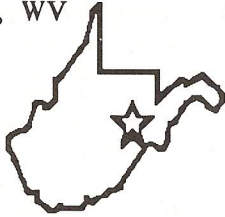
A tradition here brings first place winners back the following year to share their talents. John, who won first place in 1990, conducted an autoharp workshop entitled, "Beyond Three Chords." His discussion of seventh, minor, and major chords was interspersed with examples to help the fourteen participants understand how he achieves different sounds for different songs.

This festival has been a tradition since 1924, according to its invitational brochure.



Carole Outwater, 1991 autoharp champion, Fiddlers' Grove

Workshop: Augusta Heritage Place: Davis & Elkins College, Elkins, WV



Reporting: Kathy Ferguson
Fairfax, VA

At Augusta, I took the 4th week 'harp class billed as "Autoharp Sampler (Adv.)." Becky Blackley had lined up five guest artists. Each day a different one demonstrated his/her playing style.

On Monday, Karen Mueller emphasized arranging tools such as contrasts in dynamics, patting, stops and triplets.

David Morris taught us to use his "fingers-do-the-walk-ing" technique on Tuesday.

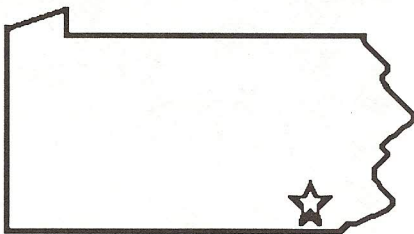
Wednesday's instructor, Harvey Reid discussed and demonstrated types of mics and pick-ups.

Drew Smith's Thursday workshop entered on techniques for playing in string bands.

Friday, Neal Walters' workshop focused on using the thumb to keep the rhythm and exercises in adding the melody both on the beat and on the off-beat.

But Augusta is more than classes. It's a beautiful campus, and music, music, music.

Campout: French Creek Dulcimer Retreat
Place: French Creek State Park, Elverson, PA



The Greater Pinelands Dulcimer Society sponsored this friendly, family-oriented retreat on June 7-10, and what a great weekend it was! First off, the facilities are

outstanding. Ten small rustic cabins, complete with central washroom and hot showers, are scattered in the woods. The main hall includes a large dining room and well-equipped kitchen.

Workshops were held on Saturday for several instruments, including the autoharp, which was taught by Bob Burt.

The evening's open stage offered many outstanding performers, and the jamming went on into the morning.

Festival: 16th Annual Grass Valley Fathers' Day Bluegrass Festival
Place: Grass Valley, CA

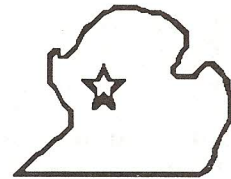


Reporting: Bill Bryant
Grizzly Flats, CA

Positively beautiful weather, thousands of happy, friendly people, the scent of pine gently wafting through the trees -- how can it get any better? By adding a sizeable group of happy autoharpers! During the four days of the Grass Valley Bluegrass festival, 'harps made themselves heard.

The noon workshop on Saturday, June 15th led by Bill Bryant had forty-nine autoharpers attending. Complete with handouts, the workshop gave beginners through advanced some techniques to practice on until next year. That evening, onlookers enjoyed listening to the formation of an exciting all-autoharp jam session, which I'm sure they will not soon forget!

Festival: 19th Annual O.D.P.C. Musical Funfest
Place: Osceola County Fairgrounds, Ewart, MI



Reporting: Carole Spicer
Alpena, MI

I arrived in Ewart on Monday to attend this festival that runs from Thursday through Sunday at noon. More people than ever before were in attendance.

Because the most often heard comment in reference to autoharp workshops is "One is not enough," I had scheduled three.

On Thursday, I decided to do a technical hour. While my husband, Dick, showed how to silicone a chord bar, I drew out comments from the group on their needs for keeping their instrument in good repair and made suggestions on cures for existing problems. Handouts with addresses for magazines and catalogs were available. I finished with a demonstration of the diatonic 'harp.

Friday found us 'harpers deciding on which songs we would do for our "on stage" performance. We settled on "He's Got the Whole World in His Hands," "Nobody's Darlin But Mine," and "Amazing Grace."

Saturday we again worked on the songs for stage and practiced using the autoharp as a lead and backup instrument. At 2:15 p.m. we gathered our wits and nervous selves to go on stage. Billed as "The Chord-ed Zither Group," we numbered 32. We were gratified by the audience response as this was a first for this festival. As the performers prepared to exit the stage, each gave his/ her name, city, and state.

Every year I'm more pleased with the Funfest workshops as they are so well attended. It's a wonderful family atmosphere where old and new friendships flourish. So it is with a warm heart that I look forward to next year's gathering. I'll be there -- hope to see you!

Festival: The Seventeenth Carter Family Memorial Festival

Place: A.P. Carter's Store, Carter Fold, Hiltons, VA
Staff Report



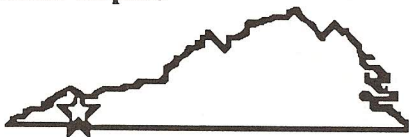
Once again *Autoharp Quarterly* made its annual migration to the mecca of old-time music, the Carter Fold.

The Carter Memorial Festival is held every August to celebrate the Original Carter Family. Although there is old-time music performed every Saturday night of the year at the Fold, this particular weekend is set aside as a special time.

For autoharpers this year, the featured performer was Bill Clifton. He played on stage several times during the weekend, sometimes with his guitar, sometimes with his autoharp, always extremely well. Janette Carter, daughter of Sarah and A.P. is regularly at the Fold, playing her autoharp and singing the good old Carter songs. Her voice is so like her mother's that if you close your eyes, you almost see Sarah. In fact, that is the magic of the Carter Fold. A.P., Sarah, and Maybelle are omnipresent in this place.

If you like old-time Carter-style music, you need to make this small dot on the map a must on your travels. If you go to the festival, be prepared for primitive camping, very warm days, cool nights. Water is available, and during the festival, food concessions are working. Be prepared also for non-stop jamming, and if you clog or do the buck-and-wing, you're in for a double treat!

Festival: The 56th Old Fiddlers' Convention
Place: Felts Park, Galax, VA
Staff Report



Galax, the oldest and largest fiddlers' convention in the world, is held the second Wednesday, Thursday, Friday, and Saturday of August. It is also the weekend immediately following the Carter Festival, and is only about three driving hours away. This is another annual musical treat we cannot miss.

In direct contrast to the Carter Fold, this festival is rollicking, boisterous, and the spirit here is competition. Some of the finest bluegrass and old-time musicians from around the world come to compete on the Galax stage. Fifty states were represented this year in attendance, but the majority of competitors are from Virginia and the Carolinas.

We drive directly from the Carter Fold on Sunday morning, and this year when we arrived in Galax before noon, we were surprised to find the campground 9/10ths full! It was a banner year for attendance.

It was also a banner year for autoharpers. Twenty eight players competed for the autoharp prizes. The final results: 1st, John Hollandsworth; 2nd, Gilbert Paley; 3rd, Evelyn Farmer; 4th, Michael King; 5th, Gilbert Suitt; 6th, Jo Ann Redd; 7th, Susan Frances; 8th, Mary Lou Orthey; 9th, Betty Waldron; and 10th, Drew Smith.

Goose Acres and Orthey Instruments represented the autoharp luthiers. There was a marathon autoharp jam session at the Orthey Instrument area which lasted from 10 a.m. until at least 1 a.m. every day of the convention.

On Friday morning, there was an autoharp workshop led by Drew Smith. This is always a round-robin workshop -- a time for sharing ideas, music, news. Approximately 30 'harpers participated.

At Galax, if you camp, expect to arrive the weekend before the festival. Trickle power is provided, and city water is available at certain locations. There are food con-

cessions galore, and a very happy man manages a Har-dee's right outside the gate. If you do plan to camp, you will be charged a camping fee (around \$20) and if you are competing, you are charged an additional fee of \$20. These monies are refunded if you compete. (If you decide to give the competition a try, you must register before the middle of July. See the summer festival listings for the contact address.)

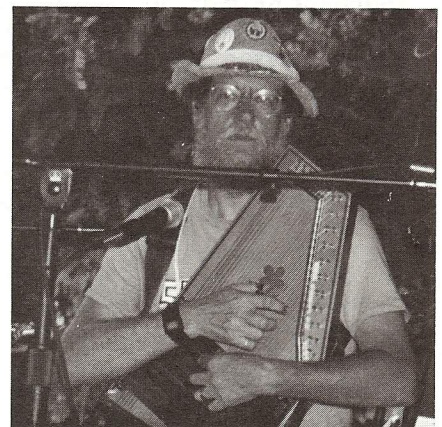
A word to the wise -- the days are very warm, the nights damp and cool, and since you are there for almost a week in the mountains of Virginia, it invariably rains at least once. When wet, the Galax dirt becomes a gummy, surprisingly durable, distinctively red muck which sticks to and dyes everything it touches. Take along a pair of shoes you can keep until you go back next year. Call them your Galax shoes. It's the only way.

We received the following letter just before we went to press:

Dear AQ:

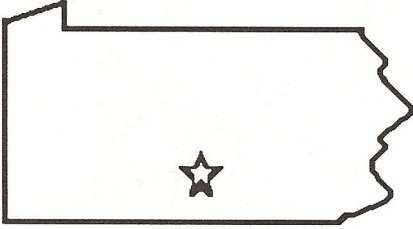
On behalf of the Bar None Autoharp Society of the Delaware Valley, I would like to congratulate a charter member, good friend, host, and pizza procurer, Gil Palley for winning second place (!) in the autoharp contest at Galax. We are all very proud and look forward to next year!

-- Bob Woodcock



Gilbert Palley, second place at Galax Fiddler's Convention

**Festival: First Annual
Mountain Laurel
Autoharp Gathering**
Place: Newport, PA



Reporting: Janet Ottman
Johnson City, NY

The Mountain Laurel Autoharp Gathering, July 5, 6, and 7, (the *only festival ever* dedicated exclusively to the autoharp) was pure autoharp heaven. I don't know where else you will find so much 'harp talent in one place. Approximately 200 novice to professional 'harpers from six countries and twenty six states met to jam, exchange information, compete, and perform.

Seventeen excellent workshops offered a variety of topics, with appeal to both beginning and advanced players. Each workshop was repeated, so you weren't forced to make a difficult choice. I appreciated the way these talented, experienced 'harpers so generously shared their knowledge with us.

Friday evening featured the contest, sanctioned by Walnut Valley and operated under its rules, (e.g. the judges hear, but cannot see the contestants). Twenty-two contestants, six of whom are either Winfield champions and/or finalists, competed with an amazing variety of music and techniques. As each of the five finalists took the stage to play two more tunes, you could see the tension of competition drain away as they kicked back and played for the sheer joy of playing. It was thrilling! Congratulations to John Hollandsworth (first place), Marty Schuman (second place), and Bob Lewis (third place). \$1300 in prizes was divided among these winners. The real winners, however, were those of us who

witnessed this electrifying performance. I was told by people who had attended the major competitions for years, that this was the finest contest they had ever heard and/or participated in.

The contest displayed an awesome array of talent, as did the entire weekend. To experience the collective presence of the great players who performed at the Saturday night concert -- Bryan Bowers, Mike Seeger, Mike Fenton, and Ivan Stiles -- was unforgettable. Judie Pagter started off this concert with a song she wrote, and which is the festival's theme song, "Where the Mountain Laurel Blooms." The concert ended with Bryan, Mike Seeger, and Mike Fenton playing "White Coral Bells." Ivan joined them on "Angel Band" and "I'll Fly Away." The results were nothing less than mystical.

One of the many historical highlights was the luthiers' panel discussion on Saturday morning. Jim Davis, Mark Fackeldey, Mike McClellan, George Orthey, and Bob Taylor shared ideas concerning improvements and direction of future autoharp design. Mike Seeger was the panel moderator.

Open stages were held every day from 6 to 7 pm, and everyone who wanted to play for the festival was able to do so. The talent was once again exceptional, as was the talent displayed in the invitational concert on Saturday afternoon. The program included Bill Bryant, the DeBusk/Weaver Family, Mark Fackeldey, Les Gustafson-Zook, John Hollandsworth, Mike Herr, Alan Mager, Marty Schuman, Drew Smith, Fran Stallings, and Neal Walters.

Another event was an attempt at a Guinness world record for the most 'harps playing one song, "Will the Circle be Unbroken." Whether we make it into Guinness or not, I'm sure we set a record with the largest group of 'harpers (130) having the most fun!

The Gathering's "official photographer," Brian Symonds, took countless pictures, and on Sunday afternoon we were able to view them, and to order if we wished.

Bob Lewis was available to anyone who wished to improve his/her diatonic skills on a one-on-one basis, and Joe Riggs was on hand to talk to anyone wanting to learn the Kilby Snow playing technique.

The weather was less than perfect with intermittent showers, but the large main tent and ample pole barn kept us and our autoharps dry.

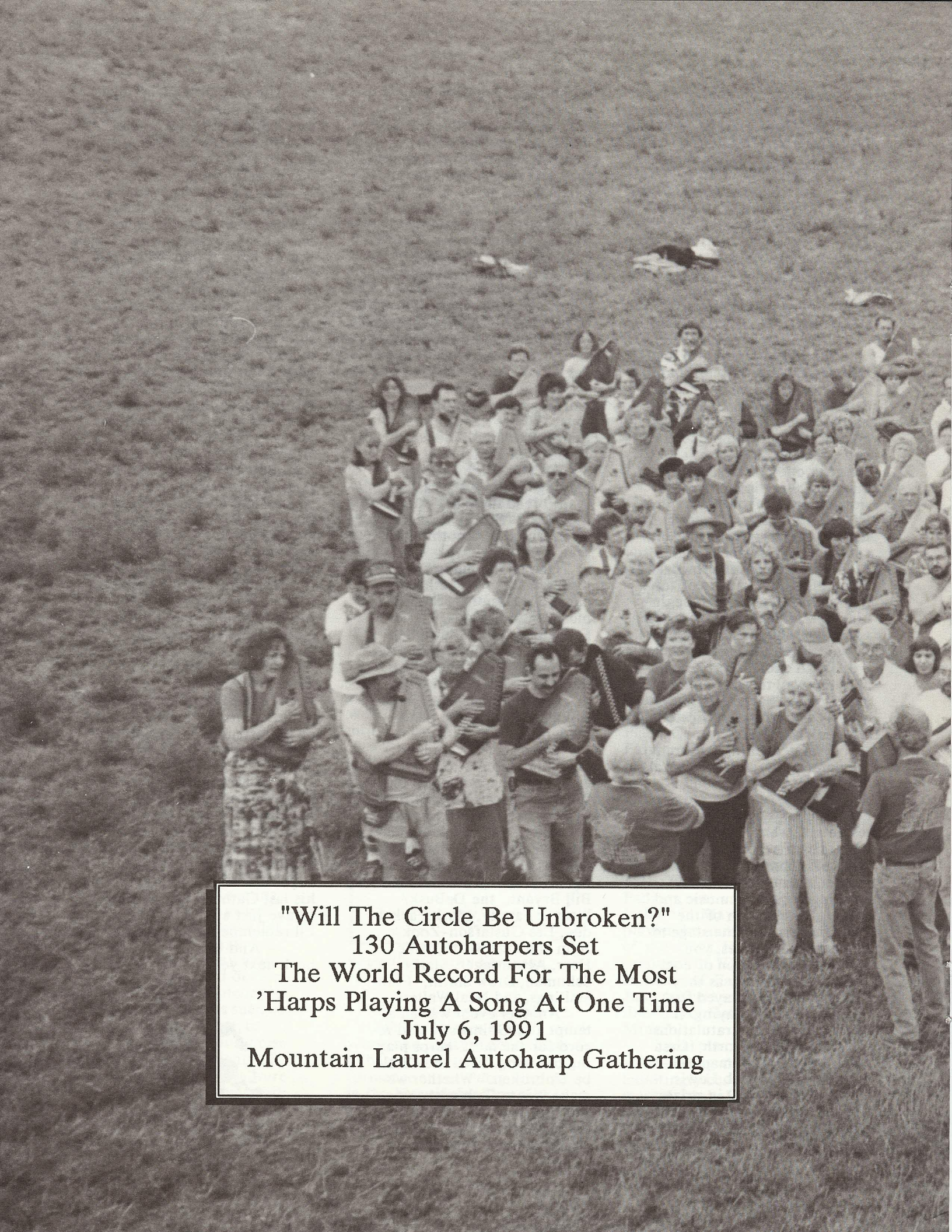
Although I stayed at a motel, I noticed that the camping facilities were ample, and can attest to the fact that the campfire burned long into the night, every night of the festival. There were two food concessions on the grounds. The portions of food were plentiful and good. Parking space was ample, and the Gathering itself was an easy one to find.

Vendors offered 'harps and related products: luthiers Mike McClellan and Goose Acres, Reid's Instrument Shop, the "Great All-American Autoharp Emporium," and *Autoharp Quarterly*. The C. Robert Hopf Autoharp Company, Germany, had sent one of its instruments for appraisal by the Gathering participants.

The Mountain Laurel Autoharp Gathering was a thundering success, with a wondrous assortment of friendly people; memorable experiences; extraordinary music. I agree with Bryan Bowers, who said after his last Gathering workshop, "I have just attended an event I'll remember all of my life."

-- And like Bryan, I'll be back next year!





**"Will The Circle Be Unbroken?"
130 Autoharpers Set
The World Record For The Most
'Harps Playing A Song At One Time
July 6, 1991
Mountain Laurel Autoharp Gathering**



**Festival: Cranberry
Dulcimer Gathering**
Place: Unitarian Universalist
Church, Binghamton, NY



Reporting:
Kathy L. Thorpe
Alexandria, VA

The Fifteenth Annual CDG was held July 26, 27, 28. Workshops were available for autoharp as well as hammered and fretted dulcimers.

Eileen Kosloff-Abrams started the weekend off for 'harpers with her workshop on song writing and composing music with the autoharp. Later, Clare Wittemann helped participants in her workshop get a head start on the holiday season with "Christmas in July."

Drew Smith gave two installments of his excellent beginners workshop based on his series, "The All-American Autoharp Workshop." He gave folks a good base from which to start playing, emphasizing scales and the importance of getting to know your instrument.

Bud Taylor in "The Sacred Autoharp" gave tips on ways to use the 'harp in ministry to shut-ins and those in nursing homes and hospitals. Marcia Bowers, in "Finding the Feeling," shared her thoughts on how to write and/or perform a song with feeling. She also had helpful hints for performing, playing, and singing, geared to those who might feel a bit timid about such things.

Dr. George Orthey took some 'harps apart and demonstrated autoharp maintenance and repair procedures such as re-felting, re-stringing, bar action improvement and noise reduction. He gave plenty of suggestions to those who were having specific problems with their 'harps.

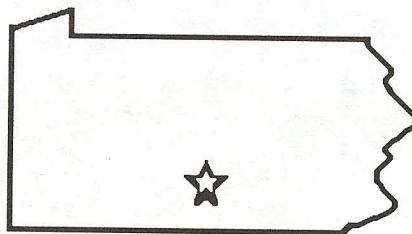
The featured autoharp performer for the weekend

was Harvey Reid. Harvey plays a variety of guitars as well as the autoharp, and he electrified the audience at the Friday night concert. He also led two workshops in which he was willing to cover any subject of interest to the participants. He explained some of the modifications that he has made to his 'harp, and gave valuable tips on how to prepare for and get through a performance. Harvey also covered secrets for making good recordings, using built-in and exterior mics, and other electronic equipment.

On Saturday evening, the concert featured Susan Trump on fretted dulcimer, Jem Moore on hammered dulcimer, and Ariane Lyndon on guitar. The Sunday morning hymn sing was an opportunity for the gathering participants to share a song with the church congregation. The autoharp was well represented.

Throughout the weekend, there was plenty of time for informal jam sessions and browsing through the shopping area which was brimming with recordings, books, and instruments for sale. The church folks kept everyone well fed and the weekend was enjoyed by all attending.

Concert: Bryan Bowers
Place: Perry Valley Grange,
Millerstown, PA



Reporting: Kathy Ferguson
Fairfax, VA

I've attended many of Bryan's concerts over the years, and always found them to be outstanding. His performance at the Perry Grange in the beautiful rolling hills of Pennsylvania was no exception.

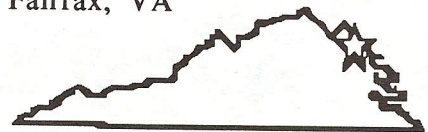
The audience was treated

to a wide range of styles and types of music. Toward the end of each set, Bryan had Mike Fenton join him. Mike can best be described as England's Bryan Bowers. He's been playing autoharp for twenty-four years, was the International Autoharp Champion at Walnut Valley in 1987 and the autoharp winner at the Galax Fiddlers' Convention, Galax Virginia, in 1984, '87, and '88. Among his several tapes is one with The Bill Sky Family entitled "Welcome to Galax" which should be in every autoharp lover's collection.

They played "Bill Cheatham" on diatonic autoharps, Mike getting fancy harmonies with open chording, and Bryan nailing the melody with closed chording. They sang "Angel Band" with Mike harmonizing with Bryan's lead, and played several old standards, ending with the encore, "Will the Circle be Unbroken."

This concert, which immediately followed the Mountain Laurel Autoharp Gathering, was a rare and wonderful night of music sponsored by the Perry County Council of the Arts.

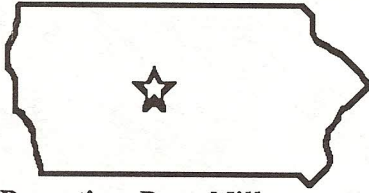
**Concert: Mill Run
Dulcimer Band**
Place: Colvin Run Mill Park,
Fairfax, VA



The MRDB performed at the Park on May 19th and June 16th. Their autoharpist, Woody Padgett, was vacationing in Ireland in May, so Neal Walters played the autoharp on many of the songs. He did a super rendition of "Dill Pickle Rag." In honor of Father's Day, the June concert included songs like "Silver Haired Daddy of Mine."

I was pleased to know that another song they played, the hauntingly beautiful instrumental, "Ashokan's Farewell," will be on their new album which they started recording in June.

Festival: Bluegrass Old Time Music Reunion
Place: Hawkeye Antique Acres, Waukee, IA



Reporting: Dora Miller
 Newton, IA

August 9, 10, and 11 was the twelfth annual Bluegrass and Old Time Music Reunion. Jeanette Mattfield and I went early on Thursday so we could get a good camp site. We set the tents up between rain showers. It wasn't long till we were sitting under a canopy in a jam session. Friday was a little chilly, but the sun was shining, and we were in different jam sessions most of the day. In the afternoon, there were two hammered dulcimers and four autoharp players along with mandolin, guitar, fiddle.

The evening show started at 7 pm, and we were all waiting to see and hear The Bill Sky Family. It was a wonderful surprise to see Mike Fenton with them. Tara has been ill, and wasn't able to be there. She sure was missed, and we look forward to her speedy recovery.

It didn't take long till they had the crowd laughing and singing along with them. Young and old alike enjoyed Mike's "Kangaroo Bounce." Saturday morning, Laurie did a really wonderful job on her workshop, "Expanding Your Rhythm Repertoire," and Mike lead a thumb-lead workshop. There were around twenty 'harp players sitting near the stage and more on the hill. Most had brought their instruments.

The afternoon program was really nice. Two of the bands had several of their young children singing with them. It was nice to see so many children at the festival this year.

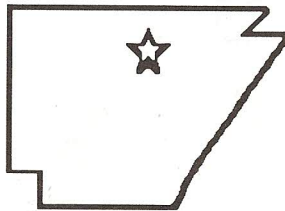
During the Saturday night show, Laurie and Mike played

the "Texola Waltz" as an autoharp duet. It was beautiful, and one couple got up and danced.

There were at least twenty autoharp players at the festival, and most of the jam groups had at least one 'harp player.

We are looking forward to meeting again at the 16th Old Time Country Music Contest and Festival at Avoca, Iowa over Labor Day weekend.

Workshops: Ozark Folk Center's Annual Autoharp Jamboree
Place: Mountain View, AR



Reporting: Alex Usher
 Webster Groves, MO

Just to come to this unique Ozark mountain town founded on the folklore of the area, where the folks bring their folding chairs to the town square in the evening and play music, or listen and chat is fun enough. Add two full days of autoharp workshops led by Mike Fenton, Tom Schroeder, Marty Schuman, Charles Whitmer, Fredona Currie, and George Foss. Then add nightly performances starring these leaders along with the local billed acts, (Ron Wall, i.e.), and the Southern Regional Autoharp Competition. This year's winners: 1st Alex Usher; 2nd Idabel Brandt; 3rd Terry Morrison; 4th Gregg Averett; 5th Tom Bersch.

A great August 16 and 17!



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Mountain Laurel Autoharp Gathering

Performances & Workshops Featuring
 Janette and Joe Carter

Bryan Bowers ☐ Lindsay Haisley
 The Bill Sky Family ☐ Judie Pagter
 John Hollandsworth ☐ And More!

July 2, 3, 4, & 5, 1992

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Friday, July 3, 8pm
Sanctioned by the Walnut Valley Association

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Records
Lesson On
Reverse Of
Tape And
Sends To
Instructor

INSTRUCTOR
Critiques
Tape And
Sends Reply
To Student

Fran Stallings is a travelling professional storyteller from a family of tellers. She presents most of her stories "straight," using just gesture and vocal intonation to invite listeners to paint the rest of the picture themselves. When she started adding a few songs to long solo programs for a change of pace, Fran picked up the autoharp merely to make sure she got into the right key for singing. But soon she found that music was creeping into her stories and, in time, discovered many ways to add music into a story. A continual background accompaniment, she says, is perhaps the hardest for her. She finds the easiest technique is to insert a few bars of music into the narrative when a story explicitly mentions a song, music, dancing, etc. The 'harp can also provide sound effects: wind, waterfalls, and creaky doors. Ping! Bam!

Fran has been an Artist in Residence for the State Arts Council of Oklahoma since 1985, and is listed in the National Directory of Storytelling. She travels around the country performing and giving workshops to teach the art of storytelling and the use of the autoharp to enhance stories with music.

*Are you interested in becoming an Interaction Instructor?
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THE INTERACTION LESSON: STORYTELLING WITH AUTOHARP

Fran Stallings
1406 Macklyn Lane
Bartlesville, OK 74006

The story of "The Little Rooster and the Sultan" has both songs and 'harp sound effects. It is also a "participation" story, one where the audience can join in. That's one reason the melodies I use in it are so simple. Even very small children learn them fast and sing along. There are also vocal sound effects with which the audience can help. It works best with young audiences (preschool through about third grade) or with "all ages" family groups. Older kids may feel beyond such foolishness -- unless littler kids are present.

It is a silly, just-for-fun story, but its roots lie in the invasion of Hungary by the Ottoman Turks in 1526. Many Hungarian folktales relish the defeat and embarrassment of proud sultans by fast-thinking underdogs.

Read the story a time or two. Read it aloud, or at least move your lips. Then try retelling a sketchy version of the story.

List just "the bones." In most storytelling traditions you *don't memorize* text, but retell in fresh words each time -- longer or shorter, sillier or more serious. All you have to remember is: What's the situation at the beginning? Then what happened? Then what? -- et cetera, until "The End."

Now figure out the melodies and words of the songs, and the special effects sounds. Practice these separately from the story.

Play around with the story. Use your imagination to picture the scenes, the characters, the settings. Some people find it helpful to draw the sequences with stick figures, like a cartoonist's storyboard. Listen to your dialog, especially between the Sultan and the guards. Make the Sultan really mean! Are the guards really dumb, or just uncooperative?

Note: I grew up with this story and had told it for ages before I added the music and effects. If you have trouble imagining the combination, send for my lesson tape which includes another story as well as pointers on performance. The easiest way to learn storytelling is by imitation, but I hope that many readers will be able to put this story together by reading and practicing. Just get in a playful mood first.

Autoharp Sound Effects Used in This Story

(All are played on open strings -- no chord bars depressed.)

Sound A (scratching for food): short, staccato scratches on wire-wound strings

Sound B (down the well): slow glissando from highest strings to lowest

Sound C (fiery furnace): short upward glissandos alternating between lowest strings and intermediate strings

Sound D (bees): prolonged, slow scratch on wire-wound strings

THE LITTLE ROOSTER AND THE SULTAN

As told by Fran Stallings, copyright 1991.

Once long ago, in the Hungarian nation, there lived a woman so poor that she had almost nothing except one skinny, scrawny little rooster. And it was a good thing that the little rooster could find his own food, because she could not afford to feed him.

One day he was out in the dusty, dirty road, scratching [Sound A] for seeds. Or bugs. Or worms. Roosters *like* that kind of thing. When suddenly, he found something bright and shiny. It was a penny!

The little rooster knew better than to eat it. But he knew he could give it to the woman, and she could buy food. He was so excited that he crowed, *"Cock-a-doodle-doo, Cock-a-doodle-doo, I have found a penny! Cock-a-doodle-doo, Cock-a-doodle-doo, I have found a penny!"*

He crowed so loud that the Sultan heard him. Now the Sultan was the man who had taken everything away from the people and made them poor. He was out walking, looking around the town and showing off his fine, rich clothes. He had on a big turban with a tall, waving feather -- and a silk tunic with a gold sash all wrapped around -- and big wide baggy trousers -- the kind Sultans wear, tied tight at the ankles -- and fancy silver shoes with turned up toes.

Oh, he looked fine! But he heard the little rooster crowing, and he said, "Rooster, give me that penny!" And he *took* it. He put it in his pants pocket. Oops, not that one: that one had a hole. He put it in the other pocket and strutted happily back to his palace.

Well. The little rooster wasn't happy. But he was no ordinary rooster. He flew to the Sultan's palace, landed in his window, and began to crow, *"Cock-a-doodle-doo, Cock-a-doodle-doo, Give me back my penny! Cock-a-doodle-doo, Cock-a-doodle-doo, Give me back my penny!"*



"What's that awful noise?" hollered the Sultan. "Guards, get rid of that rooster!"

"Yes, sir! . . . Uh, what shall we do with him, sir?"

"Throw him down the well!"

The guards grabbed the little rooster by his skinny, scrawny neck and threw him down the deep, dark well.

[Sound B]

Covered with all that cold water, the little rooster couldn't fly out. But this was no ordinary rooster. He sang, *"Drink, my throat, the water, Drink it all up! Drink, my throat, the water, Drink it all up!"*

He drank up all the water, scchhluppp! [Everybody help me with that sound: SCCHHLUPPPP!] Now he could fly. He landed on the Sultan's window and crowed again, [You can crow, too. Ready?]

"Cock-a-doodle-doo, Cock-a-doodle-doo, Give me back my penny! Cock-a-doodle-doo, Cock-a-doodle-doo, Give me back my penny!"

The Sultan said, "What's this? I thought I told you guards to get rid of this rooster."

"Yes, sir, we did, sir. . . . Uh, what shall we do with him?"

"Hmm. Aha! Throw him in the fiery furnace!"

The guards grabbed the little rooster by his skinny, scrawny neck and threw him in the fiery furnace. The flames [Sound C] leaped up around him! But he was no ordinary rooster. He sang, *"Pour, my throat, the water, Pour it all out! Pour, my throat, the water, Pour it all out!"*

The water poured out, pssshhhh! -- [You can pour it: PSSSHHHH!] and put out the fire. The

little rooster flew back to the Sultan's window and crowed. (Nod to the audience and pause expectantly; kids will join in.)

"Cock-a-doodle-doo, Cock-a-doodle-doo, Give me back my penny! Cock-a-doodle-doo, Cock-a-doodle-doo, Give me back my penny!"

"What!" shouted the Sultan, "Back again? Can't you guards do anything right?"

"No, sir. We tried, sir. . . . Uh, what shall we do with him now?"

"Take him and . . . and . . . heh, heh, stuff him in the beehive. Let the bees sting him!"

So they grabbed the little rooster by his skinny, scrawny neck and stuffed him in the beehive. The bees [Sound D] buzzed all around him. But he just sang to his throat, *"Swallow up the bees, Swallow them all up! Swallow up the bees, Swallow them all up!"*

(Kids will probably go "Eeeuuu!" "Yechh!") After all, roosters *like* to eat bugs. Then he flew back to the sultan's window and crowed, (Nod, they will join.)

"Cock-a-doodle-doo, Cock-a-doodle-doo, Give me back my penny! Cock-a-doodle-doo, Cock-a-doodle-doo, Give me back my penny!"

The Sultan was so angry, he didn't know what to do.

"Guards! You fools! You idiots! I'll have to do it myself!" So he grabbed the little rooster by his skinny, scrawny neck and . . . and . . . stuffed him in the pocket of his big baggy pants -- the pocket with the hole!

The little rooster stuck his head through the hole to the inside of the Sultan's pants, and sang,

"Pour, my throat, the bees. Pour them all out! Pour, my throat, the bees. Pour them all out!"

The bees [Sound D] poured out *inside* the Sultan's pants and started stinging him all over his bottom! He hopped and jumped and leaped all over the room!

The guards said, "Oh look, he's dancing. He's happy at last."

But he wasn't happy. "Guards!" he shouted. "Cut open my pants with your swords! Let the bees out!"

They did, and the bees [Sound D] flew back to their beehive. Then the Sultan said, "Rooster! Why do you keep bothering me? *What do you want?*" And the rooster crowed, "Cock-a-doodle-doo,

*Cock-a-doodle-doo,
Give me back my penny!
Cock-a-doodle-doo,
Cock-a-doodle-doo,
Give me back my penny!"*
(Sing it slower the second time, with emphasis.)

The Sultan reached into the pocket in what was left of his pants, and gave the penny to the little rooster. The little

skinny, scrawny rooster took it home and gave it to the woman. She took it into town and bought food, and clothes, and tools, and everything she needed. Because that was a long time ago, and a penny was really worth something then.

(Closing chords: D, C, D / !)
THE END

NOTE: Many versions of this story end with the rooster let loose in the Sultan's treasure room to find his penny. Naturally, while he's at it, he swallows up a load of rubies, pearls, etc. to disgorge for the woman. Some versions say it was a diamond button he found, not a mere penny. But I grew up with the "penny" version, and I like the way it emphasizes the Sultan's extreme meanness. And I like the ending where, nonetheless, a penny buys quite a bit. I guess I'm just a threadbare traveling storyteller, and diamonds are out of my league.

Cock-a-doodle

Chords: D / / / C D / / / C G / A / D /

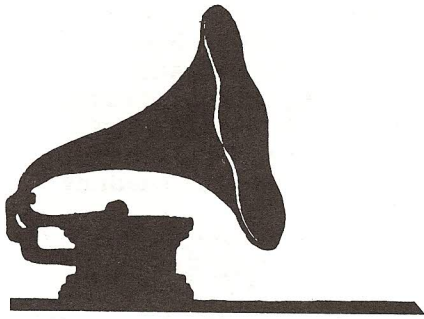
Chords: D / / / C D / / / C G / A / D /

Magic Song (In)

Chords: D / / / C C / / D / C D

Magic Song (Out)

Chords: D / / / C C / / D / C D



Recording With The Autoharp

by Lindsay Haisley

There aren't many calls for an autoharp session player. These days, if one hears an autoharp on a commercially recorded product from a major label, it is usually used in a context in which the producer wants to convey a traditional music sound, such as the cut on the recent album, "Trio" -- (Parton, Ronstadt and Harris), which makes good use of an autoharp in this way.

Those opportunities which I get to do session work with my 'harps are nonetheless among my favorite gigs. They are valuable both to me, for the experience and enjoyment, and to the autoharp community in general since any good recording of the instrument on a noteworthy album expands the public perception of the autoharp and its capabilities. This is especially true if the featured performer on the work is popular or if the finished product is distributed by a label with at least a modest amount of name recognition.

Most of the session work I get is on the albums of contemporary singer-songwriters. These are mostly young musicians who have spent their entire lives in the world of TV, radio and movies and have been exposed to the incredible wealth of musical styles offered by our culture. When they record with an ensemble, their styles frequently synthesize folk, country, rock, jazz and you name it. These musicians are not primarily interested in the autoharp as a traditional instrument. They just

plain like the sound of it, and they (and their producers) are open-minded enough to try something new because it's beautiful and they know that they (and I) can make it work. Unfortunately, this isn't the case in much of the commercial music industry, where songs are written to a formula and produced with a set ensemble (not including the autoharp!) with a proven commercial track record.

Recording session work is quite different from performance work. In addition to the musicians, there is usually one more member of the creative team -- the producer -- whose responsibility it is to compose the recorded product, selecting instruments and arrangements and giving directions to both the musicians and the studio engineer. Producers are often musicians themselves, although they frequently don't play on projects which they produce. A good producer is truly an ace in the hole, and is at least as important for his or her creative input as are the musicians. Producers are often, literally, the "unsung heroes" of successful recordings. The Beatles' producer, George Martin, was often referred to as "the fifth Beatle" and was the creative force behind the wonderful and novel arrangements on "Sgt. Pepper" and several other Beatles albums.

Session work makes special demands on any musician. Precise tuning is essential. Additionally, a good session musician must be able to

listen carefully to the work under construction and hear a variety of ways to contribute to the total piece. Also very important is the ability to learn quickly. Studio clients are often paying substantial hourly fees for recording time, and although good producers do everything they can to put the musicians at ease, they expect session players to master the tune, harmony, and concepts of a work in progress in fairly short order. Chord charts for use in the session can help a lot with this process. It can also be helpful to get a cassette of the work-in-progress in advance of the session so that one can learn the music.

The sessions I've worked on have been fairly relaxed in this regard. I consider myself fortunate! I've heard that many sessions in places like Nashville are done fairly formally in three parts. First the musicians hear the piece; second, they rehearse it; and third, they do a production take "for the record." That's it! If a musician can't master the material between one hearing and one rehearsal, the producer can always find another who can!

While playing music live is definitely one of the "performing arts," studio recording is in many ways much more akin to painting or sculpture, especially if one is recording "tracks" -- parts recorded to accompany already existing music on multi-track tape. The modern recording process allows us to go back-

ward and forward in time, overwriting mistakes or improving on previously recorded parts. This makes the process much more introspective than a live performance. One records, listens to the result, perhaps records the same part again, listens again, etc. Absent here is the energy feedback from an audience and from other musicians. Musicians who are accustomed to performing live often have difficulty adjusting to the mindset required for this sort of work. To a certain extent, this is overcome if recording is done "head on"-- with all the musicians playing together rather than recording instruments singly on separate tracks; however, this choice is usually out of the hands of the autoharp sideperson.

The ability to keep good time is vital! When playing live with other musicians, everyone listens and makes small tempo adjustments to keep the music together. The process of playing along with a prerecorded piece is totally unforgiving in this regard. Every tempo error on your part forces you to make the opposite error to get back in synch. If you slow down, you have to speed up to get back with the track. The producer stops the tape, rewinds it, and says "Let's try that again."

Another adjustment for some musicians is the use of headphones -- a must in many studio situations. I've run into players who have a lot of difficulty with this. Most make the effort. A few cling to the attitude that if God had intended for us to use headphones he wouldn't have given us ears! Try listening to your favorite recordings through headphones and playing along with them. The difference in a studio situation is that you can also hear yourself in the headphones.

Studio work makes special demands on autoharpists above and beyond those placed on most session musicians. Because of the limita-

tions of the autoharp, the matter of musical keys is a prime consideration. When I'm asked to do a session the first thing I always inquire about is the keys of the pieces on which I will be playing and the nature of their harmonic structure. Because even the 21 chord autoharp has limited chord coverage, keys out of the range of my primary harp require special preparation. It simply will not do to arrive for a session with a standard autoharp only to be told that the piece requiring your work is in E major with B minor and F# seventh chords. To deal with this problem, I have a second 21 chord harp with slightly oversized strings which I keep tuned low. I call this my "sharp 'harp," since I usually keep it tuned down a minor third. This transposes all the chords by adding three sharps to them. C become A, G becomes E, etc. This allows me to play comfortably in keys such as D, A and E in which the chord structure may require such chords as an F# seventh, B minor or the like. I can retune this harp if necessary, a whole step flat (C becomes Bb, etc.) in which case it adds two flats and becomes a "flat 'harp." Tuning it a major or third low adds four flats, making it a very "flat flat 'harp" capable of working comfortably in Gb, Ab, and Eb. I always make sure that I make these tuning changes well before going into the studio in order to give the instrument time to adjust to the

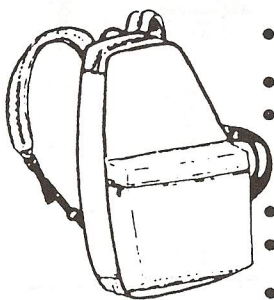
altered tension. Several tunings are usually required to get the 'harp to stay on pitch. Because most Oscar Schmidt autoharps are made largely of plywood, they don't take well to changes in humidity and temperature. Most studios are equipped with good climate control (tape and recording equipment like it that way!) unlike my home, my car or a lot of the places I play. I always try to get into the studio an hour or two before the clock starts running on the client and tune up at least twice -- once right before recording. This gives my harps time to adjust to the studio climate. My Orthey Dulci-harp, which I haven't yet used in a recording session, is more stable in this regard, but even a Dulci-harp should be tuned at the studio before the start of a session. Justly or unjustly, "out of tune" is a description applied far too often to autoharps, and we can never do too much to dispel this image.

Studio engineers frequently don't understand autoharps, although most are quick and eager to learn and if you have some knowledge of the nature of the sounds your instrument puts out, you can be of help in this regard. The following points are worth considering:

- o Miking the front of the instrument picks up a lot of pick and chord bar noises along with the tones of the instrument. While a certain amount of this may be desirable to give a sense of acoustic presence to the recording,

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use of a front mike alone generally produces a very noisy track.

○The back of the instrument frequently gives off a very pleasing sound, rich in fundamentals and lacking a lot of the noise present in front of the instrument. A lot of performers use a back mike when playing live. This technique also works well in the studio.

○Holding a portion of the back of the 'harp against your chest affects the tonal quality. The volume of the instrument, especially in the higher frequencies, will be damped. However, since your chest and lungs form a resonant cavity, the lower midrange frequencies will be enhanced relative to the rest of the sound. Try it!

○Purely electronic pickups are strong on fundamentals, especially on the low strings of the 'harp. The electronic pickup sound tends to be somewhat heavy in the mid-range frequencies, a quality

of the sound independent of the strings played. The problem is easily corrected with an equalizer, which gives very precise tone control. Electric pickups do not generally pick up very much pick noise, a touch of which may be desirable if you're looking for a good acoustic sound. ○The best studio sound, in my experience, is achieved with a mix of sounds, usually mixing a little of the front sound with an electronic pickup or the sound from the back of the 'harp. I've had good results recording with only a single mike on the back of the instrument.

In summary, here are several points of advice to consider if you are asked to help out on a recording session:

1. Know in advance what keys and chords you will need, and have them available on at least one of your 'harps.
2. If you think you need them, request chord charts and/or a cassette of the music for study before you go to the session.
3. Tune well. If you can, go to the studio early and tune in studio conditions.
4. Be patient with everyone and sensitive to their musical needs. Give the producer a good sample of what you can contribute with your 'harp and then ask what he or she would like you to play.
5. Be prepared for a musical treat. You may never know how good your autoharp can sound until you hear it on a well-recorded, well-mixed and well-produced piece. ■

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The *Autoharp Quarterly*, Volume Three Index would normally be found in this issue. Due to space constraints, the index will be published in Volume Four, Number Two. Thank you for your patience.

THE MOUNTAIN



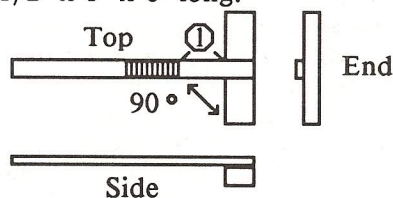
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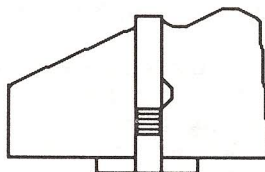
This is the last in a four-part series of articles, (January: Patterns and Materials, April: Making Parts, July: 'Harp Body Assembly, Sound Board and Finishing, October: Pins and Stringing), written exclusively for AQ. Collectively, the articles constitute a booklet providing fully-detailed plans and step-by-step directions needed to build a 12-bar autoharp. The complete pre-printed booklet may be ordered from Limberjack Productions, PO Box A, Newport, PA 17074 for \$15.00 ppd. The Mountain Laurel Dulci-Harp Kit (pre-cut components of the Mountain Laurel 'Harp plus booklet), may be obtained by writing to Orthey Instruments, RD1 Box 34A, Newport PA 17074. Made according to these directions, the completed instrument will have a bright, old-time traditional sound, and will look like an old-time 'harp. Orthey Instruments and Limberjack Productions cannot be responsible for the outcome of this endeavor by individual craftsmen.

STEP SEVEN STRINGING, PINS

The first thing you will need in stringing your 'harp is a stringing square. You make this square with a strip of wood about 1/8" thick and 1 1/2" to 2" wide, 11" long. You will also need a piece 1/2" x 1" x 6" long.

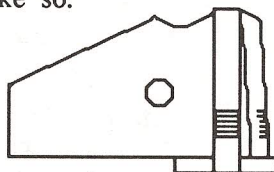


Be sure the pieces are at right angles. Glue and nail the joint with a couple of small nails. You will draw a series of lines across the tongue of the stringing square to coincide with the 36 string positions. The distance ① on the drawing is 1 3/16" and each cross line (36 in all) is spaced 1/4" up from the last. Be careful to measure exactly and make the lines across the tongue square with the edge of the tongue. Verify your square by laying it on Pattern #2. The string positions on the square should match those on the pattern.



Now if you lay this square like so on your 'harp, each line denotes a string position. This will then allow you to mark the position of the bridge pins and the small grooves you will make to guide your string position at the tuning pin end bridge and dead pin end bridge respectively. Done properly, it will insure exact location and spacing of the strings. Always be sure the base of the stringing square is lying flat against the bass rail edge of the harp.

At the dead pin end, make a small mark on the bridge corresponding to each string position on your stringing square. Make the marks on the beveled corner of the bridge -- like so:



Make a small groove at each of these lines with a triangular or rifling file so that when the string comes over the brass bridge rod, it will then lie in this groove and then go down to the dead pin on the end of the 'harp.

To place the dead pins in the dead pin block, (see Pattern #3), scribe two lines 1/2" and 7/8" down from the top of the dead pin block. The pins for the odd numbered strings (1, 3, 5, 7 etc.), will be located on the lower line. Those for the even numbered strings (2, 4, 6, etc.), will be located on the upper line.

These pin positions should be straight down and slightly toward the bass from the 36 grooves you made in the bridge. Look at the pattern and you will see that the strings angle slightly toward the bass. Make a cardboard pattern to coincide with the angle of these strings on the pattern -- like so:



Use this to draw a line from the bridge groove to the proper dead pin position as shown on the pattern for each of the 36 strings.

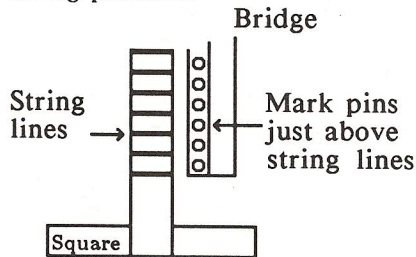
Drill a hole in each of these 36 positions. The pins you will use are the #6 bridge pins. If you cannot get these pins, you can make them by using the largest nail body that will fit through the ferrule in the end of your strings. Be sure to cut the head off the nails and cut them to about 3/4" length before driving them in place.

Since the #6 pins are 5/64", they will fit loosely in a 5/64" drill bit hole. There are two

solutions to this. First, if you know a machinist, ask to borrow a drill bit a few thousandths of an inch less than $5/64$ ". If you don't know a machinist, mount a $5/64$ " bit in your hand drill. Turn on the drill and hold the side of the drill bit against a grind stone. This will slightly reduce the diameter of the drill. Test drill a scrap of wood until you get a hole that you can tap the pin into, hammering gently. Drive the pins in, and your dead pin end is ready.

The tuning pin end bridge must be marked also using the stringing square.

Keep in mind -- the string goes alongside the guide pin. The guide pin should be placed just above and alongside the string position.



Use the #6 bridge pins here, too. Use the same drill as above. Again, if you can't find #6 bridge pins, finishing nails can be substituted here. Find a size that will drive easily into a $5/64$ " or $1/16$ " hole. Use the appropriate size drill bit. If they are too long, cut them to about $3/4$ " length. Drive these pins in so they extend $1/8$ " to $3/16$ " above the bridge.



Bridge rods are made of $1/8$ " brass rod. The dead pin end requires two pieces $9 1/2$ " long. The tuning pin bridge needs a piece $15 1/4$ " long. Cut the two $9 1/2$ " pieces and round the sharp edges off the ends using a file or grinding wheel. Take the remainder of your 36 " piece of brass rod. Do not cut it yet. Lay it in place along the short base segment of the bridge and mark exactly where the bend should be. See Pattern #2. Place the rod in the jaws of a vice so the mark is exactly at the edge of the jaw. While gently pulling on the end of the rod, hammer on it as close as possible to where it extends from the vice. Bend it until the angle coincides with the desired shape as shown on the pattern. Lay this in place on the bridge, mark the treble end of the rod even with the upper end of the bridge. Cut it off, and smooth up both ends of this bridge rod. Put the rods aside.

Now we come to the diamond splitting. I call it diamond splitting, because if you grub this up, you will start all over again. When drilling the tuning pin holes, use a new sharp $3/16$ " bit. Take a scrap piece of the same wood you used for the toe block and long pin block and drill a hole in it with your drill press. Try one of your tuning pins in this hole. See that it drives in tightly and turns firmly with a tuning wrench. If you must hand drill, have a helper look to see that you are drilling straight down. Be sure you use the stop on your drill so all the holes are 1" deep. If you don't have a stop, put a masking tape collar on your drill bit one inch up from the tip. This is set so it drills 1" deep into your 'harp body. The test scrap may not be

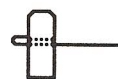
the same depth as the 'harp, so don't set up on the scrap, and then drill the 'harp. The 1" is critical in that a shallow hole may let you bottom out with the tuning pins and split the pin block. If the hole is too deep, you may overheat your drill bit and burn or ream the pin hole.

It is also critical that you drill the hole in one easy, clean motion. **DO NOT EVER RE-ENTER THE PIN HOLE WITH THE DRILL.** One motion, one time only. If you make two passes, you will ream the hole and have an untunable loose pin. Allow the drill to run a short time between holes to let the bit cool down. I blow the drill off with my air hose between holes. A hot drill bit is more likely to burn the hole, and it is also slightly larger in diameter than the cold drill bit.

Now that that traumatic experience is over, the fun part begins. You are going to teach your new 'harp to sing.

If you wish to mark "alphabet soup" on your tuning pin positions, now is the time to do it. The holes are there, and there are no pins or strings in your way. Small alphabet decals on a black body, or black ink on a natural or light body. A glass writing pen such as Pilot ultrafine point, permanent SC-UF works nicely on lacquer or varnish. If you are handy/arty, acrylic paint and a brush with a fine point works well, also. Mark the strings -- from bass to treble -- F, G, C, D, E, F, F#, G, A, A#, B, C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C.

Back to your 'harp's first song -- get out your Model A string set. Starting with #1F, place the eyelet over the dead pin. Have a helper hold it in place there. Lay it up through the groove in the bridge and across the 'harp. Place the tip of the string through the hole in a tuning pin. I prefer to bend a loop in the end of the wire and put the sharp point back into the tuning pin hole.



I hate the sharp points sticking fingers and clothes.

Now find a tuning wrench and wind the pin so the wire forms a smooth coil around the pin below the eyelet. Wind it up until the pin is over the pin hole in the 'harp. Place the end of the pin into the hole and drive it in with a hammer -- something a bit heavier than a tack hammer but less than a log splitter. I use a ball peen hammer. These are made for driving or pounding metal and seem to have the right feel.

Work on a good solid table with a thin firm blanket like an army blanket under the 'harp body. The good firm backing is needed so the pins can be driven smoothly without bouncing the 'harp around too much. The cloth keeps you from ruining the finish on the table and 'harp. After starting the pin, I keep my thumb and finger on each side of the pin as I drive it home. This has two purposes. If you miss the pin, you won't beat up the top of your 'harp, and the pain inflicted on your thumb will greatly increase your accuracy while driving the remaining pins. Drive the pins down to where there is about 1/8" of threads still showing above the sound board. Check to see that the string is properly positioned at the dead pin end and around its proper guide pin on the bridge. Tighten the tuning pin until the string makes a clear note when plucked. Be sure the lowest winding of string around the tuning pin is close to the face of the soundboard, so the string will stop down hard on the bridge rod like so.

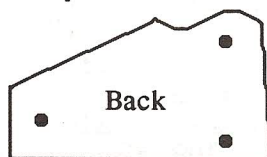


Repeat this 36 times and you have the 'harp strung. A word here -- the sound of a ball peen hammer driving a metal pin into a resonant sound-box is an unforgettable one. It can bring fear to your heart, and tears to your eyes.

After this procedure, tune each string up to pitch, and take a very firm thumb pick and strum repeatedly and strongly across all the strings. The noise will be discordant, loud, and awful, but it sets the strings so they will hold tune within a few days.

The end cover can now be put in place with the hollow side over the dead pins. It should be placed so it is flush with the back of the 'harp. The 'harp frame will need to have pilot holes drilled with a 7/64" drill bit to accommodate the #6 screws.

Most people like bumpers on the back of the 'harp to protect it and the table you set it on from wood-on-wood scratching. Rubber bumpers are available in most hardware and building supply stores. I place them like so:



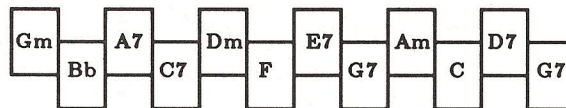
Chord bars and chord bar holders should be installed now. The chord bar felts have self-sticking adhesive. Carefully remove the backing paper strip and press the felt strip firmly onto the bar. Be sure it is aligned perfectly with the chord bar. If the felts are too long, they should be trimmed off with a sharp razor. Single-edge razor blades work well for cutting felt.

The bar holders will be placed approximately 1/4" below the bass string and 3/8" above the top string.

Place the bass end bar holders in place as shown on Pattern #2, 1/4" below the bass string and 1" from the dead pin bridge. Drill pilot holes through the holder into the 'harp body and attach it in place with the 1 3/4" #6 screws (use 7/64" drill bit).

Place the treble bar holder in position, but do not drill or put in the screws yet. The bars should be numbered so when fitted to their respective slots, you can be sure to get them back in the same place. I

number the bars on the ends, #1-12, left to right. The odd-numbered bars will be upper tier, and the even numbered bars will be the lower tier. The chords for a standard 12 bar 'harp are:



You may notice that the D# does not play on any chord. It only sounds as drag notes or in other open chording.

If you wish to put alphabet soup on your bars, now's a good time to do it. Any of the methods mentioned for marking the tuning pins would be OK here, too.

If you have made your bar holders perfectly, every bar will fit perfectly. You may find, however, that some of the bar holder slots are a bit narrower than others, and the bars don't fit freely. If you find this to be true as you fit the bars, just sand a bit off the side of the tight bars until they do fit freely.

Now with the bars and bar holders in place and the treble holder loosely in place, put the springs in the bar holder slots and fit all the bars back into the holders. When they all fit smoothly, be sure the treble bar holder is in its exact position so that it just touches the dead pin bridges, and so that it clears the end of the bars by just a "scosh," (a "scosh" being about the thickness of a piece of manila folder). If you make a few 1/4" wide strips of manila folder and put them in between the bar ends and the treble bar holder of several bars, this should position the treble bar holder perfectly.



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Drill your pilot holes into the 'harp body and attach it with the other two #6 x 1 3/4" screws. Remove the manila folder shim spacers and the bars should move freely without too much end play. If you have a bar that doesn't move freely, a bit of sanding on the end or side where needed should do the trick.

Next we cut the felts so the chords play.

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CHORD: NOTES PLAYED

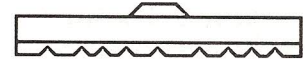
Gm:	G	A#	D
Bb:	A#	D	F
A7:	A	C#	E G
C7:	C	E	G A# (no low G)
Dm:	D	F	A
F:	F	A	C
E7:	E	G#	B D (no low D)
G7:	G	B	D F
Am:	A	C	E
C:	C	E	G (no low G)
D7:	D	F#	A C (no low C)
G:	G	B	D

Note: I do not cut out the low D, G, and C (see above chart) because a third or seventh below or near the tonic of the chord in the bass will sound discordant. Also, I never cut out two adjacent strings in the brass wound bass strings. Thus the low G on the C and C7 chords is eliminated.

Place each bar in position and find each note (string) that plays in that chord. Make a small tic mark on the felt immediately above each string that plays in that chord. Your bar will look like this:



Cut out each tic with an inverted V so:



Before cutting felts, I always tune the 'harp up again more exactly than that first rough tuning.

Now as you cut each bar and put it in place, you can strum across to hear the sweet melody of your first chords. About the time I get over to the F chord, I have Bb, C7 and F -- enough to play a few choruses of my favorite three chord song, "Home on the Range," before I complete the job.

After all the chord bars are cut, put the chord bar holder caps on, and *Wow! You Are Done!* Will wonders never cease!

Now you dash from your basement to show family and friends your brand new Mountain Laurel 'Harp! ■

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Bile Them Cabbage Down (2)

↓
G G G G C / C / G G G GD ///
Went up on the moun-tain, Gave my horn a blow,

G GG G C C C / G G D D G ///
Thought I heard my true love say, "Yon-der comes my beau!"

Chorus:

G G G G C / C / G G G D ///
Bile them cab-bage down, boys, Turn them hoe-cakes round,

G G G G C C C C G G D D G ///
On-ly song that I can sing is bile them cab-bage down.

Took my gal to the blacksmithshop
To have her mouth made small
She turned around a time or two
And swallowed shop and all.

Chorus:

Possom in a 'simmon tree,
Coon is on the ground,
Coon says, "You son-of-a-gun,
Shake some 'simmons down!"

Chorus:

Someone stole my old coon dog,
Wish they'd bring him back,
He chased the big hogs through the fence
And the little ones through the crack.

Chorus:

Met a possum on the road
Blind as he could be,
Jumped the fence and whipped my dog
And bristled up at me.

Chorus:

Early One Morning (2)

↓
G / GG G GG G C C A7 A7 D7D7D7 /
Ear-ly one morn - ing just as the sun was ri - sing,

G / G GG GG G C C D7 D7 G ///
I heard a maid - en sing - ing in the vale be-low.

D7 / G D7 G D7 G /
Oh, don't de - ceive - me,

D7 / G D7 G D7 G /
Oh nev - er leave - me.

G / G G D7C GD7 G / D7 / G ///
How - can you use - a poor maid-en so?

John B. Sails (2)

↓
D (D D) (/D) D G D //
We come on the sloop John B.

D D / (D D) G D //
My grand - fath - er and me.

D D / D A7 D / D D A7 // // //
A - round Nas - sau town we did roam

(A7 G) A7 D // // //
Drink - ing all night,

D (A7 A7) DG // // // //
Got in - to a fight,

G GD D D D
Oh, I feel so break-up

A7 / (A7 D) A7 D // // // //
I want to go home.

Chorus:

D (D D) (/D) D G D // //
So hoist up the John B's sails,

(D D) (/D) D G D // //
See how the main sail sets,

(D D) (/D) (D D) A7 D / (D A7) D A7 // // // //
Send for the cap-tain a-shore, let me go home;

(A7 G) A7 D // // // // D (D A7) DG // // // //
Let me go home, I want to go home,

G GD D D D
Oh, I feel so break-up,

A7 / (A7 D) A7 D // // // //
I want to go home.

Well, first mate, he got drunk,
Destroyed the people's trunk,
Constable come aboard, take him away.
Sheriff Johnstone, please let me alone
I feel so break-up, I want to go home.
Chorus:

Well, the poor cook he got fits,
Throw away all the grits,
Took and eat up all of my corn,
Let me go home, I want to go home,
Oh, this is the worst trip since I been born.
Chorus:





Autoharp Songbook

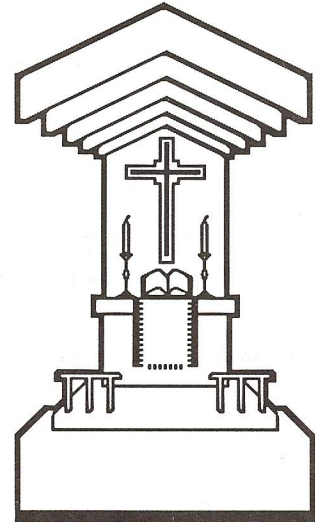
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A Mighty Fortress is Our God (2)

↓
 C Am C(G F) G (C G) D G
 A mighty for - tress is - our God,
 CG F C F (Dm C) G7 C
 A bul-wark nev-er fail - - ing;
 C Am C(G F) G (C G) D G
 Our Help-er, He -, a - mid - the flood
 C G F C F (Dm C) G7 C
 Of mor-tal ills pre-vail - - ing.
 C C Am G D7 G //
 For still our an-cient foe
 C C C F G7 Am //
 Doth seek to work us woe;
 Em Am Em Am D7 G //
 His craft and power are great,
 Am Am Em Am Dm Em //
 And, armed with cru-el hate,
 C G FC F (Dm C) G7 C
 On earth is not his e - - qual.

2. Did we in our own strength confide,
 Our striving would be losing;
 Were not the right man on our side,
 The man of God's own choosing.
 Doth ask who that may be?
 Christ Jesus, it is He!
 Lord Sabaoth is His name,
 From age to age the same;
 And He must win the battle.

3. And tho' this world, with devils filled,
 Should threaten to undo us;
 We will not fear, for God hath will'd,
 His truth to triumph through us.
 Let goods and kindred go,
 This mortal life also;
 The body they may kill;
 God's truth abideth still,
 His kingdom is forever.



Away in a Manger (3)

↓
 FF (/ C7) FF C7 F Bb C7 Bb F /
 A-way in a man-ger, no crib for a bed
 F C7 (/ Bb) C7 C7 C7 C7 Bb F F F /
 The lit - tle Lord Je-sus lay down his sweet head.
 F F (/ C7) F F C7 F Bb C7 Bb F /
 The stars in the sky- looked down where he lay.
 F C7 (/ F) C7 F C7 Dm Bm Bm C7 F /
 The lit - tle Lord Je-sus a - sleep on the hay.

The cattle are lowing, the baby awakes,
 But little Lord Jesus, no crying he makes.
 I love thee, Lord Jesus, look down from the sky,
 And stay by my cradle till morning is nigh.

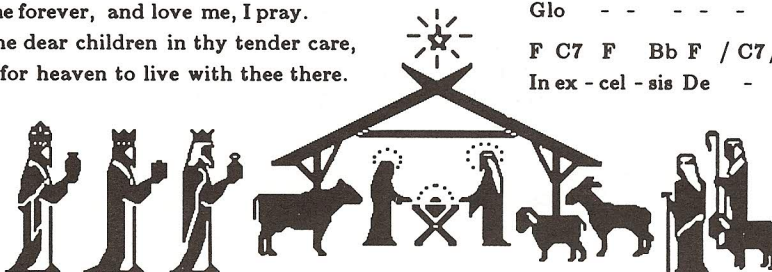
Be near me, Lord Jesus, I ask thee to stay
 Close by me forever, and love me, I pray.
 Bless all the dear children in thy tender care,
 And fit us for heaven to live with thee there.

Angels We Have Heard on High (2)

↓
 F F FF F (/ C7) F /
 An-gels we have heard - on high,
 F C7 F F F (/ C7) F /
 Sweet-ly sing-ing o'er - the plains;
 F F F F F (/ C7) F /
 And the moun-tains in - re - ply
 ✨ F C7 F F F (/ C7) F /
 Ec - ho- ing their joy - ous strains.

Refrain:

F / (Bb F) (C7 F) C7 / (F C7) (F C7) F / (Bb F) (C7 F) C7 C7 C7 /
 Glo - - - - - ri - a,
 F C7 F Bb F / C7 /
 In ex - cel - sis De - o,
 F / (Bb F) (C7 F) C7 / (F C7) (F C7) F / (Bb F) (C7 F) C7 C7 C7 /
 Glo - - - - - ri - a,
 F C7 F Bb F / C7 / F // /
 In ex - cel - sis De - o.





by Leonard Reid

The Meloharp

Manufactured by The Meloharp Company

Leonard Reid is the proprietor of a most interesting music store in Mechanicsburg, Pennsylvania. The small, old-fashioned emporium brims with everything musically imaginable, both old and new.

Here is an autoharp-related instrument we would like to know more about. As the picture indicates, it is unlike most of the other instruments produced by the Oscar Schmidt Company in its New Jersey plant during the early years of the twentieth century.

Most of the others were var-

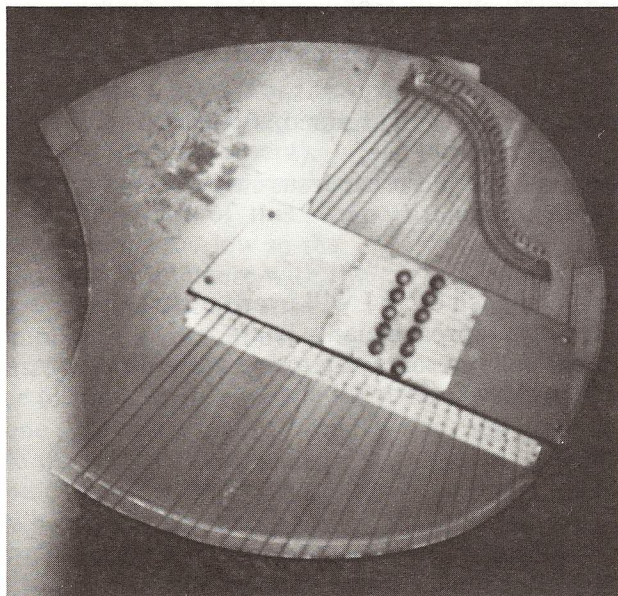
iations of the trapezoidal or triangular-shaped zither bodies with assorted dampening or chording mechanisms attached over the strings. The Meloharp is an almost round instrument with an indentation on one side for the player's body.

The example shown here was patented November 26, 1895. It has no other identification as to manufacturer or location of manufacture.

Twenty-eight strings are on the body, starting at the base and with F and G, as in current autoharps. There the similarity ends. It is a three-octave, 3-key 'harp, which plays in the keys of F, C, and G. The A# and F# are in just two of the octaves.

There are eleven chord bars. The major chords are Bb, F, C, G, and D. Minors are G, D, and A. Sevenths are C, G, and D.

That is all I have been able to discover about the Meloharp. Can anyone enlighten us with more? ■ *Meloharp, patented November 26, 1895*



AQ POSTSCRIPTS

PS.

There will be an article in *Life* magazine (probably December 1991) featuring the Carter Family. It is in celebration of A.P. Carter's 100th birthday (December 15).

PS.

Congratulations to Les Gustafson-Zook (*Interaction*, AQ, July 1991) and his wife Gwen on the birth of their son, Si Leslie. He weighed in at 7 lbs., 13 ozs. on July 17, 1991.

PS.

The Bill Sky Family (AQ, July 1991) will be performing at Carnegie Hall in New York City on May 27th as part of a folk series featuring musical families.

PS.

Mike Fenton appeared on CBS' *Good Morning, America* the week of August 25th to promote the 16th Old-Time Country Music Festival in Avoca, Iowa.

PS.

The article, "The True History of the Autoharp," (AQ, April 1991) has been recently reprinted in the *Sonneck Society Bulletin* as well as the *Rackensack Review*. It also received a favorable write-up in *Sing Out!*

PS.

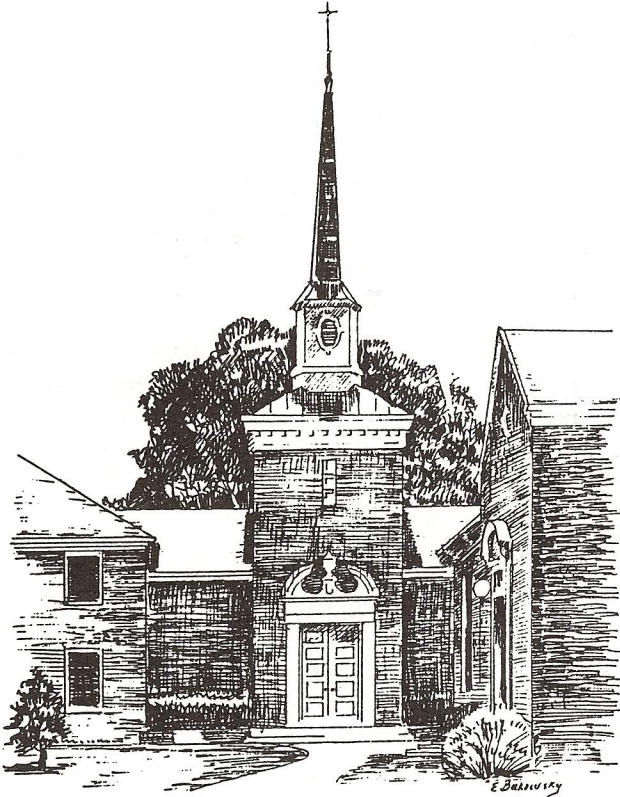
Tom Schroeder, autoharper from Kansas City, Missouri, recently recorded a one-hour segment for the National Public Radio program, *River City Folk*. Look for it this fall in your area.

PS.

Beginning autoharp workshops for undergraduate credits are to be held every Wednesday, September 25-December 11 at the University of Wisconsin -- Milwaukee Folk Center. Call 414 229-4622 for information. ■

Sacred 'Harp

by Eileen Roys



The history of the Kent Island United Methodist Church, located in Chester, Maryland, goes back to August of 1778. The present place of worship, built in 1963 and then enlarged in 1976, is the fruit of at least six other churches. Two totally different services are offered every Sunday; a contemporary format at 8:30 a.m. and a traditional one at 11:00.

Pastor Ken Valentine and Associate Pastor Sandra Ball both firmly believe that music feeds a worship service. In addition to adult, youth, and children's choirs, the church also has an English Handbell Choir. Music Director Nancy Blake and Organist Mary Miller make certain that "Special Music" played on the flute, trumpet, guitar, violin, harpsichord and autoharp is presented on a regular basis.

A favorite hymn of this congregation is "The Old Rugged Cross." It was written in 1913 by George Bennard, a Methodist Episcopal minister, because he believed that the cross was the very heart of the gospel rather than just a religious symbol. Certainly it has become one of the most popular sacred songs of this century.

THE OLD RUGGED CROSS

On a hill far away stood an old rugged cross,
The emblem of suff'ring and shame;
And I love that old cross where the dearest and best
For a world of lost sinners was slain.

Chorus So I'll cherish the old rugged cross,
Till my trophies at last I lay down;
I will cling to the old rugged cross,
And exchange it some day for a crown.

Oh, that old rugged cross so despised by the world,
Has a wondrous attraction for me;
For the dear Lamb of God left His glory above,
To bear it on dark Calvary.

Chorus

In the old rugged cross, stained with blood so divine,
A wondrous beauty I see;
For 'twas on that old cross Jesus suffered and died,
To pardon and sanctify me.

Chorus

To the old rugged cross I will ever be true,
Its shame and reproach gladly bear;
Then He'll call me some day to my home far away,
Where His glory forever I'll share.

Chorus

THE OLD RUGGED CROSS

Words and music by Rev. George Bennard, 1913

Chords: C G7 C (C°7) D7 / C / / F (D°7) E7 / F / G7 F G7

On a hill far a - way stood an old rug - ged cross, the em - blem of

Chords: / / / C (F C) / G7 C (C°7) D7 / C / / F (D°7) E7 /

suf - f'ring and shame; And I love that old cross where the dear - est and

Chords: F / / G7 F G7 / C G7 C (F C) G7 C G7 / /

best for a world of lost sin - ners was slain. Chorus: So I'll cher - ish the

Chords: / C G7 C (/ F C) / G7 F / / / G7 F C (F

old rug - ged cross, till my tro - phies at last I lay down.

Chords: C) / / / / / F C F / / C G7 C

I will cling to the old rug - ged cross, and ex - change it some

Chords: G7 / / C (F C)

day for a crown.

This arrangement incorporates the use of diminished seventh chords (parentheses above regular chord line on first and second staff). Acceptable alternate chords are written on the regular chord line for standard autoharps.

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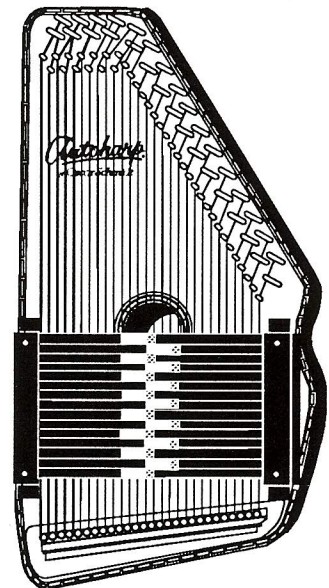
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Mountain Laurel Autoharp Gathering Champion, John Hollandsworth, flanked by (left) Bob Lewis, third place, and (right) Marty Schuman, second place.